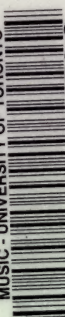


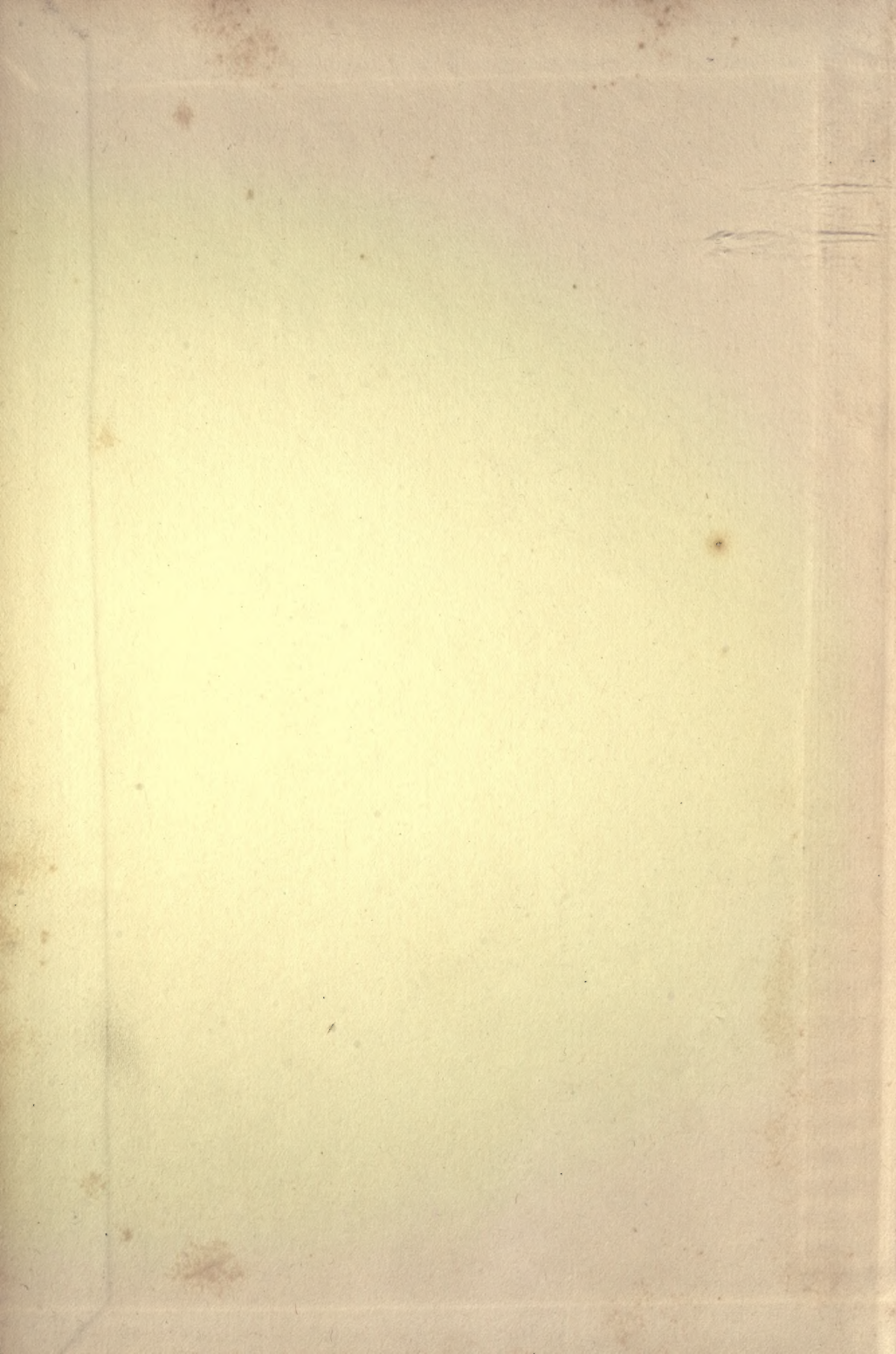
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# BALTZELL'S DICTIONARY OF MUSICIANS

CONTAINING CONCISE BIOGRAPHICAL SKETCHES  
OF MUSICIANS OF THE PAST AND PRESENT  
WITH THE PRONUNCIATION OF FOREIGN NAMES

BY  
W. J. BALTZELL

REVISED AND CORRECTED TO MAY 1, 1914  
WITH A SUPPLEMENT OF OVER TWO HUNDRED NAMES



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## EDITOR'S NOTE

THE present work has been prepared in response to many inquiries and a frequently expressed need for a concise dictionary in one volume, compact in size and moderate in price, that shall include biographical sketches of eminent musicians and persons connected with musical work, past and present, with special attention to Americans.

No attempt has been made to present lengthy sketches of the great masters, as there is abundant material in the larger dictionaries and the many biographies now on the market. The aim has been rather to gather data about musicians, especially contemporaries, who are not mentioned in the books previously published. This material has been taken from magazine and newspaper articles, clippings from various sources and from available works of reference. When possible, data have been secured direct from the subjects of the sketches. These latter have been made as concise as possible, yet sufficiently comprehensive to show the main facts in a musician's career, those which contributed toward musical development, such as early environment, education (both literary and musical), various fields of professional activity, compositions, literary works, etc.

The Editor and the Publisher are greatly indebted to Miss Marguerite Barton, of Boston, who rendered valuable assistance in gathering the material upon which the sketches were based and in preparing the first draft of the manuscript.

Care has been exercised to include only authenticated dates. When the available material did not agree the Editor has chosen the date most inherently probable. In the case of Russian composers, when possible, dates have been made to conform with the calendar as used by Western Europe, instead of the "old style" followed in Russia.

It will be esteemed a favor if readers will call our attention to positive errors. With the best intentions in preparing the original manuscript, and the utmost care in proof-reading, errors may have been made.

THE EDITOR.

BOSTON, MASS., November, 1910.





# NOTES ON PRONUNCIATION OF NAMES OF FRENCH COMPOSERS

## RULES FOR PRONUNCIATION

### VOWELS

a as in fat.	ī as in pine.
ā as in fate.	o as in not.
ā as in father.	ō as in note.
ā as in fair.	ō as in move.
e as in met.	ô as in or.
ē as in mete.	*ô
é as in err.	û like u in quip, almost whistled;
i as in in.	German ü.

\*ô has a rounder sound than the ô in or, and is followed by the French nasal n.

### CONSONANTS

g as in gap.	z as in zoo.
ñ like first n in onion.	r is usually trilled in French, except
s as in see.	at the end of some words.

An accent (d') after a consonant in French names indicates that this is to be sounded.

The preceding phonetic table gives the approximate sounds of the French letters as nearly as the English language will permit. It is impossible to reproduce the exact shades and differences of vowel sounds, or of the nasal sounds, of the French language. They can be learned only from a competent, native instructor; and, even so, great care must be exercised in the choice of a teacher, —that he be not a provincial, but one who is a native of Tours or of Paris.

The chief peculiarity of French pronunciation, as opposed to English, is the *absolute absence of any stress or emphasis upon any syllable of a word*. The less emphasis (or accent, as it is termed in French) used, and the more evenly the syllables are pronounced (all of even length, and weight, and pitch) the purer the pronunciation. It is for this reason that the purest French is that spoken in the towns of Tours, Chinon, Loches, Amboise, and a few others, in the old province of la Touraine, now known as the department of Indre-et-Loire. There the language is spoken by everyone without the least syllabic emphasis and without any drawling.

While in other respects the language as spoken in Paris by the educated classes is excellent, yet the Parisians have a tendency to drawl their words somewhat. However, since Paris society



sets the style in speech, as in all other things French, so Parisian French is considered to be super-excellent.

Apart from their other peculiarities of accent, Americans and English are readily recognized by their sing-song, inordinate drawling way of speaking. This is well exemplified by the word "Trocadéro," pronounced (English) Trocade'ro, while in French it is Tro-ca-dā-rō—all the syllables of even pitch and equal length, without any emphasis.

The syllables, therefore, of all these names should flow rapidly from one to the other, without any syllabic stress whatever, and without dwelling upon any final syllables.

In the case of the phonetics (ō-ā) for *ois*, *oit*, they must be pronounced smoothly like one composite vowel (wah).

As a general rule final consonants are never pronounced (except the letters *c*, *f*, *l*) save in some names of foreign origin. When a final *s* is preceded by an *è* it is sounded, as well as the final *s* in names from the Catalan, Basque, and Spanish. "Gil Blas," for example, the Parisian newspaper, is pronounced zhil'-blas'—both the *l* and the *s* being sounded, because of Spanish origin.

Formerly *ll* was pronounced as in William. This is no longer the custom, and the sound of *y* is given to *ll*; *lh* (Paladilhe) takes the same sound.

*J*, *ge*, and *gi*, have the sound of *zh*. *Gn* is like *n* in onion. *S*, between two vowels, is pronounced like *z*. *Ch* has always the sound of *sh*, save in some words of foreign origin.

Difficult sounds to acquire are the so-called nasal combinations of *an*, *am*, *en*, *em*, *in*, *im*, *ain*, *aim*, *on*, *om*, *un*. From following printed phonetics many have treated these as guttural sounds and pronounced them as *ang*, *ong*, etc., while others have gone to another extreme and placed them *in* the nose. As a matter of fact they are semi-nasals; that is, the letter *n* is not plainly pronounced, but it is sketched, as it were, by projecting it towards the upper pharynx, or *towards* the nasal cavities (but not *in* them), in the same way that the covered or head tones are correctly produced in singing. In like combinations the letter *m* is treated in the same way and has the same sound as the letter *n*.

Finally, too much attention cannot be given to the practice of speaking on the lips, with the lips, and *with a forward formation for all the syllables*. It is only by observing this recommendation that a fluent, pretty, and accurate accent can be obtained. It is the only way to acquire the letter *u*, that most difficult vowel for English speakers—by the forward, whistling position of the lips.

ARTHUR DE GUICHARD.



## NOTES ON PRONUNCIATION OF NAMES OF RUSSIAN COMPOSERS

*(Including other Slavonic Nationalities)*

As a rule the emphasis lies upon the penult; for example, David'off. Exception is made when the first syllable (or syllables) has a definite meaning as in Glazounoff, where glaz means "the eye."

Another exception is when the final syllable "off" does not indicate the genitive, like the French "de," but is part and parcel of the name itself; for example Rachman'inoff, from rachmannyi, meaning "heavy, awkward"; or Reb'ikoff, from rebyonok, "a child."

In many names ending in "eff" or "ev" the pronunciation is not that of the English short "e," but about that of "off"; for example: Alabieff is pronounced A-lä-byoff, three syllables; Soloviev is Sol-o-vyoff; but Taneiev is Tan-e-yeff.

The ending "vitch," "witsch," means "the son of," if it occurs, as it always does, in a man's forename or Christian name; it is then *not* emphasized. In a family name, however, the emphasis changes from the antepenult to the penult; for example, Gabrilov'-ich, Gregorov'ich.

The i in a diphthong (ia, ie), has the force of y; for example, Liadov is pronounced Lya'doff; Liapounoff becomes Lya'pounoff; Taneiev, Tane'yeff; Scriabine, Skrya'bin.

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## LIST OF ABBREVIATIONS

Accomp.	Accompaniment	op.	Opera
b.	Born	orch.	Orchestra
bar.	Baritone	org.	Organ
Cath.	Cathedral	orgt.	Organist
capellm.	Capellmeister	pf.	Pianoforte
ch.	Church	Philh.	Philharmonic
Coll.	College	pst.	Pianist
comp.	Composed	qt.	Quartet
compr	Composer	Roy.	Royal
condr.	Conductor	sch.	School
Cons.	Conservatory	Soc.	Society
d.	Died	sop.	Soprano
dir.	Director	symph.	Symphony, Symphonic
dram	Dramatic	th.	Theatre
instr.	Instrument	Univ.	University
harm.	Harmony	vla.	Viola
mus.	Music	vln.	Violin
Mus. B.	Bachelor of Music	vlt.	Violinist
Mus. Doc.	Doctor of Music		
Op.	Opus		





# BALTZELL'S DICTIONARY OF MUSICIANS

## A

### ABBEY

**Abbey, John**, *org. builder*. b. Whilton, Eng., Dec. 22, 1785; d. Versailles, Feb. 19, 1859. Trained under Davis and Russell; went to France at invitation of Séb. Erard; improved French organs by English mechanism; among many orgs. built first in Paris Opéra. Left sons **E.** and **J.** in same business.

**Abbott, Emma**, *dram. sop.* b. Chicago, Dec. 9, 1850; d. Salt Lake City, Jan. 5, 1891. After early struggles as concert singer and guitar player, was assisted by Clara Louise Kellogg; studied under Erani in N. Y., San Giovanni and Delle Sedie in Europe; début, London, May, 1876; American début, N. Y., Feb., 1877; won great success in Europe and America.

**Abeille** (äb-ä-yé), **Johann Christian Ludwig**, *pst., orgt., cond., compr.* b. Bayreuth, Ger., Feb. 20, 1761; d. Stuttgart, Mar. 2, 1838. Composed 3 operas, harpsichord and chamber music, and school songs.

**Abel** (ä-bel), **Karl Friedrich**, last *viola da gamba player, compr.* b. Cöthen, Ger., 1725; d. London, June 20, 1787. Trained by father, **Christian Ferdinand** (at court of Cöthen, 1720-1737) and at the Thomasschule, Leipzig, by J. S. Bach; lived in London after 1759; gave concerts there with J. C. Bach; composed concertos, sonatas, etc., and works (many unpublished) for *viola da gamba*. J. B. Cramer a pupil.

**Abel, Ludwig**, *vt., compr., cond.* b. Eckartsberge, Thuringia, Jan. 14, 1835; d. Neu-Pasing, near Munich, Aug. 13, 1895. Pupil of Ferd. David; leader of Munich orch.; teacher at Royal School of Music; composed violin method, studies, etc.

### ACKTE

**Abert** (ä-bert), **Johann Joseph**, *compr.* b. Kochowitz, Bohemia, Sept. 21, 1832. Educated as chorister at Gastdorf, at Leipz monastery, pupil at Prague Cons. under Kittl and Tomaczek; member of Stuttgart court band, 1852-1888, cond. 1867-88; composed symph., symph. poem *Columbus*, 5 operas, songs, etc. Son **Hermann** *mus. historian*.

**Ábrányi** (ä-brän'-yē), **Kornel**, *compr., writer.* b. Szent Györgz Ábrányi, Hungary, Oct. 15, 1822; d. Budapest, Dec. 20, 1903. Pupil of Chopin and Kalkbrenner; founded first Hungarian music journal 1860; prof. at Nat. Mus. Acad., Pesth; promoter of national music; composed songs, choruses, etc., in national vein. Son **Emil** (b. 1880), *composer*.

**Abt** (äbt), **Franz**, *compr.* b. Eilenburg, Ger., Dec. 22, 1819; d. Wiesbaden, Mar. 31, 1885. Son of a clergyman, studied music instead of theology, at the Thomasschule, Leipzig, and at Leip. Univ.; capellmeister at Bernburg, Zürich, and Brunswick, 1841-1882; visited America, conducted choral society concerts, 1872; retired 1882. Composed over 500 works, forgotten pf. pieces, 2 operas, 7 secular cantatas, many songs and part-songs, distinguished for melodic facility rather than depth. Some songs, as *Wenn die Schwalben heimwärts ziehn*, are so popular that they have become veritable folk-songs. Son **Alfred** (1855-1888) *conductor*.

**Ackte** (äk-tä'), **Aino**, *dram. sop.* b. Helsingfors, Finland, Apr. 23, 1876. Mother, Emmy Strömer, popular opera singer, and father, cond. and teacher, first trained her; she studied under Duvernoy, Paris Cons., 1894-1897, winning 3 prizes; début Oct.

1897, at Paris Opéra; member Paris Opéra, and 1904 of Metropolitan, N. Y.

**Adam** (ad-on), **Adolphe Charles**, *opera compr.* b. Paris, July 24, 1803; d. there, May 3, 1856. Studied at Paris Cons. under Boieldieu; founded Théâtre National; was ruined by Revolution of '48; succeeded father (Louis) as teacher Paris Cons. 1848; composed graceful ballets and 48 sparkling light operas; *Le postillon de Longjumeau* (1836) still widely popular; *Le brasseur de Preston* and *Le roi d'Yvetot* deserve revival; published essays, *Souvenirs d'un musicien*, and *Derniers souvenirs*.

**Adam** (ad-on), **Louis**, *pf. teacher.* b. Mittersholtz, Alsace, Dec. 3, 1758; d. Paris, Apr. 8, 1848. Taught himself harp, vln., and composition; formed own pf. style from study of German masters; taught pf. Paris Cons. 1797-1842, Kalkbrenner and Hérold among pupils; published pf. music and method.

**Adam de la Halle** [or **Hale**], (ad-on dé-lä-äl'), *trouvère.* b. Arras, abt. 1240; d. Naples, 1287. His works, chansons, etc., of great historical value, especially *Le jeu de Robin et de Marion*, an early forerunner of comic opera.

**Adamowski** (ä-dam-of'-ski), **Josef**, *'celist.* b. Warsaw, Poland, 1862. Pupil of Fitzenhagen and Tchaikowski (in comp.); member of Bost. Symph. Orch. 1889-1907. His wife, **Antoinette Szumowska** (tsu-mof'-ska), *pst.* b. Lublin, Poland, Feb. 22, 1868. Pupil of Strubel, Michalowski in Poland, and of Paderewski in Paris; first Boston appearance 1895; successful concert-player, especially delicate and sympathetic. **Timothée**, *vl.* b. Warsaw, Mar. 24, 1858. Studied Warsaw Cons. and Paris Cons. under Massart; successful concerts in Europe and America; member Bost. Symph. Orch. 1895-1907; cond. of popular summer concerts; leader of Adamowski Quartet (varying members) and of A. Trio (with his brother Josef and the latter's wife).

**Adams, Charles R.**, *dram. ten.* b. Charlestown, Mass., 1848; d. W.

Harwich, Mass., July 3, 1900. Pupil of Barbieri; sang in opera in Berlin, Vienna, London, and N. Y.; after 1879 taught in Boston.

**Adams, Stephen**, *see* Maybrick, Michael.

**Adams, Thomas**, *orgt., compr.* b. London, Sept. 5, 1785; d. there, Sept. 15, 1858. Pupil of Busby, superintendent of Apollonicon Concerts, orgt. at several churches; composed voluntaries, fugues, etc., and anthems.

**Adler** (äd'-ler), **Guido**, *writer.* b. Eibenschütz, Moravia, Nov. 1, 1855. Educated Vienna Cons. under Bruckner and Dessoff; teacher at Vienna Univ. and Prague; founder, with others, of *Vierteljahrsschrift für Musikwissenschaft*, 1884; editor of *Denkmäler der Tonkunst in Oesterreich*.

**Adler, Vincent**, *pst., compr.* b. Raab, Hungary, Apr. 3, 1826; d. Geneva, Jan. 4, 1871. Studied with his father and with Erkel in Vienna and Paris; prof. at Geneva Cons. 1865; composed pf. music.

**Aegidius** (ē-jid'-ius), **Johannes**, *theorist.* Spanish Franciscan friar about 1270; wrote *Ars musica*.

**Agazzari** (ä-gät-zä'-rē), **Agostino**, *compr.* b. Siena, Dec. 2, 1578; d. there, Apr. 10, 1640. Influenced by Viadana; composed masses, motets, etc., one of first to give instructions about execution of figured basses.

**Agostini** (ä-gos-tē-nē), **Paolo**, *compr.* b. Valeriano, 1593; d. Rome, Sept., 1629. Pupil of Nanino; among first to employ large numbers of voices in divided choirs; composed ch. mus. which combines marvelous contrapuntal skill with real beauty.

**Agramonte** (ä-grä-mon'-te), **Emilio**, *condr., singing teacher.* b. Puerto Principe, Cuba, Nov. 28, 1844. Studied in Spain and Paris, singing with Roger, Selva and Delle Sedie; teaching and conducting choral societies in N. Y. since 1868.

**Agricola** (ä-gri'-co-la), **Johann Friedrich**, *orgt., writer.* b. Dobitz, Saxony, Jan. 4, 1720; d. Berlin, Dec. 1, 1774. Studied under J. S. Bach; court composer to Frederick the Great; successor of Graun as director of



Royal Chapel; wrote music of no lasting value, and critical works of some historical interest.

**Agricola, Martin**, *theorist*. b. Sorau, Saxony, 1486; d. Magdeburg, June 10, 1556. Music teacher and cantor at Magdeburg; wrote many treatises of great value to history of instruments and notation.

**Agujari** (ä-gö-yä'-rē), **Lucrezia** (lō-crā-tsi-a), *sop.*, known as *La Bastardella*. b. Ferrara, 1743; d. Parma, May 18, 1783. Pupil of Lambertini; début Florence 1764; extraordinary success throughout Italy, owing to wonderful range (up to C in *altissimo*).

**Ahna** (ä'-nä), **Heinrich Karl Hermann de**, *vtl.* b. Vienna, June 22, 1835; d. Berlin, Nov. 1, 1892. Pupil of Mayseder and Mildner; début Vienna, 1847; leader Berlin Royal Orch., 1868; teacher Royal High School for Music; member Joachim Quartet. Sister **Eleonore**, *dram. mezzo sop.* (1838-1865).

**Alabieff** (ä-lä-byof'), **Alexander Alexandrovitch**, *compr.* b. Moscow, Aug. 16, 1787; d. there, 1852. Composed many songs in melodious, popular style, of which *The Nightingale* is especially well known.

**A. L.**, see **Lehmann, Amelia**.

**Alard** (al'-är'), **Jean Delphine**, *vtl., compr.* b. Bayonne, Mar. 8, 1815; d. Paris, Feb. 22, 1888. Pupil of Habeneck at Paris Cons.; teacher there 1843-1875, Sarasate among pupils; leader royal orch.; published vln. method, études, concertos, etc. for vln.; edited *Les maîtres classiques de violon*.

**Albani** (äl-bä-nē), [pseud. of Mlle. Marie Louise Cécile Emma Lajeunesse], *dram. sop.* b. Chambly, Canada, Nov. 1, 1850. Daughter of a harp professor, she was taught singing at convent, and sang in cathedral choir in Albany, N. Y. Studied with Duprez in Paris and with Lamperti in Milan; début Messina 1870; first London appearance 1872. Has sung with great success in opera throughout Europe and in U. S., in a repertory which varies from *Lucia* to *Isolde*; is an especial favorite in London and

England, where she has sung in many oratorios, at festival concerts.

**Albert** (d'al'-bār), **Eugen Francis Charles d'**, *pst., compr.* b. Glasgow, Apr. 10, 1864. Son of **Charles Louis Napoleon d'Albert** (1809-1886), composer of dance music and teacher of dancing. Eugén at first father's pupil; elected to scholarship at Nat. Training School, London, studied there under Pauer, Prout, Stainer and Sullivan; early compositions produced at concerts; having won Mendelssohn Scholarship, went to Vienna, studied with Richter, and Liszt at Weimar; married Teresa Carreño, and after divorce, 1895, singer Hermine Fink; now having repudiated all English antecedents, lives in Germany, except for occasional successful concert tours. Distinguished as pianist by great breadth and nobility of style, especially in interpreting Beethoven; as composer, fluent and earnest, but lacking in marked individuality; composed symphony, 2 pf. concertos, chamber music and 11 operas.

**Alberti, Domenico**, *compr., voc., pst.* b. Venice, 171-, d. 1740. Pupil of Lotti; won fame as a singer and harpsichord player, and wrote a number of operas in the prevailing style and sonatas which were popular with dilettanti. He is credited with the invention of the so-called Alberti bass, an accompaniment figure much in use in his time and later.

**Albrechtsberger, Johann Georg**, *orgt., teacher*. b. Klosterneuberg, Austria, Feb. 3, 1736; d. Vienna, Mar. 7, 1809. Studied under Emmerling; court orgt. Vienna, 1772; had distinguished career as teacher; among his pupils were Beethoven, Hummel, Weigl, and Seyfried. Very few compositions are printed but his theoretical work *Gründliche Anweisung zur Komposition*, 1790, is widely known.

**Aldrich, Henry**, *compr.* b. Westminster, 1647; d. Oxford, Dec. 14, 1710. Scholar, architect, dean of Christ Church, collected large mus. library, wrote theoretical works, composed many anthems and services, as well as glees and catches.

**Aldrich, Richard**, *author, musical critic*. b. Providence, R. I., July 31, 1863. His father a gifted musical amateur; showed aptitude for music as a boy; educated at Providence High School and Harvard College, graduated 1885; studied music there with Prof. J. K. Paine; 1888-89 in Europe for study, giving much attention to music; entered journalism, *Providence Journal*, 1885, acting as musical critic; 1889 in Washington, D. C., private secretary to U. S. Senator Dixon, music critic for *Washington Star*; in 1891 joined the staff of *New York Tribune* and, with other work, acted as assistant to H. E. Krehbiel until Oct. 1902, when he became regular musical critic for the *Times*, a position he still fills (1910); translated Lilli Lehmann's *Meine Gesangkunst* (English title *How To Sing*); wrote *A Guide to Parsifal*, a *Guide to the Ring of the Nibelung*; contributor to various magazines.

**Alembert** (al'-on-bâr'), **Jean le Rond d'**, *theorist*. b. Paris, Nov. 16, 1717; d. there, Oct. 29, 1783. Wrote works on mus. theory according to Rameau, investigations in acoustics, history of mus., and mus. articles in his monumental *Dictionnaire Encyclopédique*, 1751-72.

**Alfvén** (älf'-ven), **Hugo**, *vlt., compr.* b. Stockholm, 1872. Pupil at Stockholm Cons.; under government aid, studied with César Thomson, at Brussels. Composed 2 symphonies, choral works, songs, etc.

**Alkan** (al'-kon), [pseud. of **Charles Henri Valentin Morhange**], *pst., compr.* b. Paris, Nov. 30, 1813; d. there, Mar. 29, 1888. Pupil at Paris Cons. of Zimmermann 1819-1830, winning many prizes; pf. teacher in Paris after 1833. Published 2 concertos, several sonatas and other pf. pieces, among them études of amazing technical difficulty.

**Allegri** (al-lä'-grê), **Gregorio**, *compr.* b. Rome, 1584; d. there, Feb. 18, 1652. Pupil of Nanini, member of Papal Choir, composed *Miserere* in 9 parts, which was performed annually at Sistine Chapel, (written down from memory by Mozart in 1770).

**Allen, Charles N.**, *vlt.* b. York, Eng., 1837; d. Boston, April 7, 1903. Studied under Saenger in Paris; first vlt. Paris Grand Opéra; in Boston after 1871; organized Beethoven Club; joined Mendelssohn Quintet, 1877; member of Philharmonic Orch. Bost., of Harvard Mus. Ass'n, Boston Symph. Orch. H. K. Hadley among pupils.

**Allitsen, Frances**, *compr.* b. 1849; d. London, Oct. 1, 1912. Gained scholarship at Guildhall School of Mus., studied there under Gadsby, winning prize for orchestral composition; début as concert singer, London, 1882; since failure of voice has composed exclusively; published many charming songs.

**Almenräder** (äl-men-rä'-der), **Karl**, *basoon virtuoso*. b. Ronsdorf, near Düsseldorf, Oct. 3, 1786; d. Biebrich, Sept. 14, 1843. Self-taught; prof. at Cologne Mus. Sch.; member of orchestras at Frankfurt and Biebrich; made improvements in his instrument, wrote treatise on it and method and mus. for it.

**Alpheraky** (äl-fe-rä'-ky), **Achilles N.**, *compr.* b. Charkov, 1846. Composed charming pf. mus., mazurkas and characteristic oriental pieces, and more than a hundred songs.

**Alvarez** (äl-vä'-rez), [pseud. of **Albert Raymond Gourron**], *dram. tenor*. b. Bordeaux, France. After military service as bandmaster, studied, at 22, with A. de Martini in Paris; début in Paris, 1892; first London appearance, 1893; first American appearance, Boston, Feb. 7, 1899; later at Paris Opéra, where he has created many rôles.

**Alvary** (äl-vä'-ry), **Max** [pseud. of **M. A. Aschenbach**], *dram. tenor*. b. Düsseldorf, May 3, 1858; d. Datenberg, Thuringia, Nov. 7, 1898. Son of celebrated painter; pupil of Stockhausen; début, Weimar, 1881; great success, especially in Wagner rôles; member Metropolitan Opera, N. Y. 1884-1889, 1891.

**Alypius** (ä-lip'-ios), Greek *writer*, about 360 A. D. Chief source of information about vocal and instrumental notation of Greek scales.



**Amati** (ä-mä'-ti), celebrated family of violin-makers, founders of Cremona School. As a whole, their violins mark advance on the Brescia School in beauty of shape and delicacy of tone. **Andrea** (abt. 1530-Apr. 10, 1611), eldest, pupil of Brescia makers, originated improvements on their work; very few of his violins are extant; they are small, graceful, clear in tone but not strong. His brother **Nicolo** (fl. 1568-1635) made basses chiefly. Andrea's sons, **Antonio** (1550-1638) and **Geronimo** (1551-1635), improved on their father's work; Geronimo especially seems to have designed his violins with particular care for geometrical accuracy and graceful beauty; they are sometimes larger than his father's and have a similarly sweet tone. His son, **Nicolo**, b. Sept. 3, 1596; d. Aug. 12, 1684, most famous even in his own day, increased still further the grace of outline and added the needed power and intensity of tone; he made, also, some violins on a larger model (known as grand Amatis) and beautiful tenors and 'cellos. Though his son **Geronimo** (1649-1740) was an inferior maker, Nicolo's work was carried on to perfection by his pupils Andrea Guarnerius and Antonio Stradivarius.

**Ambros** (äm'-brös), **August Wilhelm**, *historian*. b. Mauth, near Prague, Nov. 17, 1816; d. Vienna, June 28, 1876. Nephew of Kiesewetter; studied law and entered government service; wrote pamphlet on æsthetics and history of music from beginnings to time of Palestrina, a remarkably accurate and authoritative work, unfortunately unfinished at his death; prof. Prague and Vienna Cons.; composed some music.

**Ambrose, Saint**. b. Trèves, 333; d. Milan, Apr. 4, 397. Bishop of Milan from 374; arranged revised mode of singing service for Milan Cathedral about 384; had much influence in development of orderly ritual in Western Church; introduced antiphonal singing and established a plainchant, which cannot now easily be distinguished from Gregorian; wrote many beautiful rhythmical hymns, but not the *Te Deum* to which his name is often attached.

**Amiot** (ä'-mi-ö), *writer*. b. Toulon, 1718; d. Pekin, 1794. Jesuit priest, missionary to China. Translated and wrote works on Chinese music.

**Anderton, Thomas**, *compr.* b. Birmingham, Apr. 15, 1836; d. Edgbaston, Sept. 18, 1903. Teacher of mus.; conducted singing classes and orchestral concerts; 1874 became editor of paper, gave mus. lectures, wrote cantatas, *John Gilpin's Ride*, *Wreck of the Hesperus*, etc., and songs.

**Anerio** (ä-nä'-rio), **Felice** (fe-lë'-che), *compr.* b. Rome, abt. 1560; d. there, abt. 1630. Pupil of Nanini; succeeded Palestrina as *compr.* to Papal Chapel, 1594; composed masses, motets, madrigals, etc.

**Anger, Joseph Humfrey**, *orgt., compr.* b. Ashbury, Eng., 1862. Mus. training under private teachers; Mus. Bac. Oxford 1889; *orgt.* Bristol, 1891 at Ludlow, and musicmaster in King Edward VI School there; 1893 head of theory dept. Toronto Cons., *orgt.* Ch. of the Ascension; works include *Psalm 96*, madrigals, pf. pieces; author of *Treatise on Harmony*.

**Anglebert** (onglé-bär'), **Jean Baptiste Henri d'**, *clavacinst, compr.* b. abt. 1628; d. Paris, Apr. 23, 1691. Pupil of Champion; chamber musician to Louis XIV; 1689 published *Pièces de Clavecin*, collection of contemporary airs for harpsichord and *org.*, with preface which gives valuable information about playing ornaments of the time.

**Animuccia** (ä-ni-mö-ché'-a), **Giovanni**, *compr.* b. Florence, abt. 1500; d. Rome, 1571. Pupil of Goudimel; predecessor of Palestrina at the Vatican and also in the movement toward greater clearness in music; from *Laudi*, hymns of praise which he composed for Oratorio of St. Philip Neri, modern oratorio takes its name, and A. gets title "Father of Oratorio."

**Anschütz** (än'-shütz), **Karl**, *condr.* b. Koblenz, Feb., 1815; d. New York, Dec. 30, 1870. Son of **Johann Andreas** (1772-1856, *pst., condr., compr.*); pupil of Friedr. Schneider; director of school founded by father;

conducted in London and New York where he made an attempt at German opera in 1862.

**Ansorge** (än'-sor-ge), **Konrad Eduard Reinhold**, *pst.* b. Buchwald, Silesia, Oct. 15, 1862. Pupil at Leip. Cons.; of Liszt, 1885; many successful tours in Eastern Europe and America; teacher in Klindworth-Scharwenka Cons. in Berlin; comp. pf. pieces.

**Antipov** (än-te-poff'), **Constantine**, *compr.* b. Jan. 18, 1859.

**Aprile** (ä-prë-le), **Giuseppe**, *contralto.* b. Bisceglia, Apulia, Oct. 29, 1738; d. Martina, 1814. Pupil of Avos; sang in principal theatres of Germany and Italy after 1763; taught singing in Naples, Cimarosa among pupils; composed songs, and a method, with solfeggi, still valued.

**Apthorp, William Foster**, *critic.* b. Boston, Mass., Oct. 24, 1848. Pupil of J. K. Paine at Harvard, and of B. J. Lang; taught pf. and harmony; wrote dramatic and mus. criticisms for several magazines and papers, especially *Boston Transcript* (1881-1903); edited program-books of Bost. Symph. Orch. 1892-1903; published essays, translations, etc.; removed to Europe 1903. He contributed much by pleasant and witty writings to the development of mus. interest and mus. culture in Boston. Wrote *Hector Berlioz, Autobiography and Musical Grotesques, Musicians and Music Lovers, By the Way, The Opera, Past and Present*, etc.

**Apptommas, John**, *harpist.* b. Bridgend, Eng., 1826; d. March 19, 1913. Thomas, his brother, also *harpist.* b. Bridgend, 1829; in N. Y. 1851-56. Both remarkable players and teachers; composed for harp; wrote history of the harp.

**Arban** (är'-bön), **Joseph Jean Baptiste Laurent**, *cornet player.* b. Lyons, Feb. 28, 1825; d. Paris, Apr. 9, 1889. Teacher at Paris Cons. 1869-1874; inventor of several wind instruments; wrote method and arrangements.

**Arbuckle, Matthew**, *cornet player.* b. 1828; d. New York, May 23, 1883. Came to America about 1853; leader

of military bands in Troy and Worcester; went to front with 24th Mass.; asst. of P. S. Gilmore in concerts and in Peace Jubilee; bandmaster in N. Y.

**Arcadelt, Jacob**, *compr.* b. Netherlands, abt. 1514; d. Paris, between 1570 and 1575. One of the Netherlands musicians who taught in Italy; singingmaster at St. Peter's, 1539; member of Papal Choir, 1540-1549; went to Paris with Duke of Guise, 1555; published while in Italy five books of madrigals on which fame chiefly rests; in Paris composed masses and church music; well-known *Ave Maria* attributed to him, probably not correctly.

**Archer, Frederick**, *orgt., cond.* b. Oxford, England, June 16, 1838; d. Pittsburg, Oct. 22, 1901. Taught by his father; also student in London and Leipzig; concert orgt. and conductor in London; orgt. Brooklyn, 1881, and N. Y.; founded and edited *Key-Note*, 1885; conductor of Bost. Oratorio Society 1887; founder of Pittsburg Orch. and conductor, 1896-1898. Excellent orgt., composed method, works for org., songs, etc.; by innumerable concerts did much to popularize good music, both for organ alone and for orch.

**Archytas** (är-kë'-tas), *mathematician.* fl. Tarentum, abt. 400-365 B. C. Disciple of Pythagoras, probably first to fix ratio of the third; extant writings only fragmentary.

**Arditi** (är-dë'-ti), **Luigi**, *impresario.* b. Crescentino, Piedmont, Italy, July 16, 1822; d. Brighton, England, May 1, 1903. Studied at Milan Cons.; at first violin player; composed overture and opera, 1841, 1842; début as director of opera, 1843; went to Havana, 1846; brought Havana Opera Co. in 1847-50 to N. Y. and other Am. cities, contributing much to early growth of interest in opera; after 1858, conducted in London and toured with many companies in many capitals. Composed vocal and pf. pieces; *Il Bacio*, waltz-song, universally known.

**Arens** (är-enz), **Franz Xavier**, *cond.* b. Neef, Prussia, Oct. 28, 1856. Came to America at 11 as immigrant; in midst of hard work studied mus.



with his father and Singenberger in Milwaukee; then with Rheinberger, Wüllner, and others in Germany; conducted in Cleveland and Indianapolis; vocal teacher in N. Y. since 1896; founded (1900) People's Symph. Concerts, a successful attempt to give good orch. concerts, with simple instruction, at low rates.

**Arensky** (ä-rén-ski), **Anton Stepanovitch**, *compr.* b. Novgorod, July 30, 1862; d. Terioki, Finland, Feb. 25, 1906. Son of a physician; pupil of Johannsen and Rimsky-Korsakov at St. Petersburg Cons.; prof. of harmony and comp. Imperial Cons. Moscow 1883; member of Council of Synodal School of Church Mus.; conductor, succeeding Balakirev, of Imperial Court Choir, 1895-1901; instructor at St. Petersburg Cons. Composed 3 operas, cantatas, songs, 2 symphonies, chamber music (pf. trio especially well-known). Superiority appears chiefly in chamber mus. and songs; operatic style is said to be a compromise between declamatory and melodic; church mus. rather florid; often made effective use of folk-tunes.

**Ariosti** (ä-ri-os'-te), **Attilio**, *compr.* b. Bologna, 1660; d. there, abt. 1740. Composed opera *Dafne*, 1686, at Venice; conducted court theatre, Berlin; went to London, 1716; wrote *Muzio Scevola* with Bononcini and Handel; outshone by Handel, was honorably dismissed from Italian opera, 1727, and withdrew to Italy. Composed 15 operas, 2 oratorios, and possibly volume of cantatas.

**Aristides** (ar-is-ti-dēs), **Quintilianus**, *writer*. fl. Greece, abt. A. D. 160. One of most satisfactory writers on Greek music; author of treatise in three books in which the theory of the Aristoxenean School is presented in detail.

**Aristox'enos**, *writer*. b. Tarentum, abt. 354 B. C. To him we owe almost entirely our knowledge of ancient Greek music. He came in contact with Socrates, was pupil of Xenophilus, the Pythagorean, and of Aristotle. "His services to music consisted in, firstly, the accurate determination of the scope of musical science lest it should on the one hand

degenerate into empiricism or on the other hand lose itself in mathematical physics; and, secondly, in the application to all the questions and problems of music of a deeper and truer conception of the ultimate nature of music itself. By these two discoveries he accomplished a revolution in the philosophy of the art." (H. S. Macran. *The Harmonics of A.*, Oxford, 1902.)

**Armes, Philip**, *orgt.* b. Norwich, Aug. 15, 1836; d. Durham, Feb. 10, 1908. Son of a singer, chorister at Norwich and Rochester Cathedrals; asst. orgt. at latter under J. L. Hopkins; orgt. at Chichester and Durham; introd. mus. at Univ. of Durham and was professor there; composed 3 oratorios, services, etc.

**Armstrong, Nellie**, *see* **Melba**.

**Armstrong, William Dawson**, *teacher*, *compr.* b. Alton, Ill., Feb. 11, 1868. Studied under Clarence Eddy, G. M. Garrett, Chas. Kunkel, E. R. Kroeger, and others; has held various positions as orgt. and teacher in St. Louis and Alton; composed a large number of works in nearly all forms, orchestra works in MS., and 2 operas, *The Specter Bridegroom* (presented in St. Louis) and *Claudia*.

**Arnaud** (är-nō), **Abbé François**, *theorist*. b. Aubignan, July 27, 1721; d. Paris, Dec. 2, 1784. Wrote essays on various subjects, ardently supported Gluck in partisan war about his reforms.

**Arne** (arn), **Thomas Augustine**, *compr.* b. London, Mar. 12, 1710; d. there, Mar. 5, 1778. Learned to play harpsichord and vln. by secret practise; having gained father's consent, he began open career by setting to mus. Addison's *Rosamund*; married Cecilia Young, favorite opera singer, 1736; set to music *Comus*, *As You Like It*, *Tempest*, adapted for English use Metastasio's *Artaserse*; composed and arranged in all music for about 50 pieces. Chiefly distinguished for many charming songs, notably the Shakespearean lyrics and *Rule Britannia* (the Finale of *Alfred*, 1740). His sister, **Susanna Maria**, afterwards **Mrs. Cibber**, was a

famous actress. His son, **Michael** (1741–1786), was also a composer of dramatic music and songs.

**Arnold, Samuel**, *compr.* b. London, Aug. 10, 1740; d. there, Oct. 22, 1802. Educated as chorister under Gates and Nares; remarkable early talent for composition; wrote about 40 operas, oratorios, etc.; most important work editing *Cathedral Music*, collection of services by English composers.

**Arnoldson, Sigrid** (seegree), *dram. sop.* b. Stockholm, Mar. 20, 1863. Daughter of **Oscar A. tenor** (1843–1881); pupil of M. Strakosch; début, 1886, Moscow; prima donna in St. Petersburg, London (as successor of Patti, 1888), Paris, Budapest, and the Netherlands, New York, 1893; then in Paris.

**Artchibousheff** (ar-chib'-oo-shoff), **Nicholas Vassilievitch**, *pst., compr.* b. Tsarskoye-Selo, Mar. 7, 1858. Lawyer as well as musician; studied with Soloviev and Rimsky-Korsakov.

**Arthur, Alfred**, *singing teacher.* b. Pittsburg, Oct. 8, 1844. Pupil in Mus. School, Boston, of Baker, Arbuckle, etc., at Bost. Cons. of Eichberg; choirmaster, conductor of Vocal Society, director of school of music in Cleveland; composed 3 operas, vocal studies, etc.

**Artôt** (är'-tô), **Marguerite Joséphine Désirée Montagney**, *dram. sop.* b. Paris, July 31, 1835; d. Berlin, Apr. 3, 1907. Daughter of **Jean Désiré Montagney** (Sept. 23, 1803–Mar. 25, 1887), who was also called Artôt, as were his brother, **Alexandre** (1815–1845), and their father, **Maurice** (1772–1829), all musicians. Marguerite was pupil of Mme. Viardot-Garcia; concert début Brussels, 1857; opera début, Paris, 1858, where she was engaged at Meyerbeer's request; toured as star throughout Europe, especially successful in Italian opera. Her voice from mezzo soprano became after persistent practise of high enough register for the great soprano parts.

**Asanchevski** (az-an-choff'-ski), **Michael Paulovitch von**, *compr.* b. Moscow, 1838; d. there, Jan. 24, 1881. Studied

composition at Leipzig under Hauptmann and Richter and piano at Rome with Liszt; lived in Paris, 1866–70; director 1871–76 St. Petersburg Cons. to which he gave valuable library; retired 1876; published sonata for pf. and 'cello, trio, etc.

**Ascher** (äsh'-er), **Joseph**, *compr.* b. Groningen, Holland, June 24, 1829; d. London, June 4, 1869. Pupil of Moscheles; court pianist to Empress Eugénie; fashionable pianist and composer of drawing-room pieces which were extremely popular, especially song *Alice, Where Art Thou?*

**Ashton, Algernon Bennet Langton**, *pst., compr.* b. Durham, Eng., Dec. 9, 1859. Pupil 1875–79 at Leipzig Cons. of Jadassohn and Reinecke and at Frankfort, 1880–81, of Raff; prof. Royal Coll. Mus., London, 1885; has written mus. of almost every kind.

**Asioli** (ä-së'-ô-li), **Bonifacio**, *compr.* b. Correggio, Aug. 30, 1769; d. there, May 18, 1832. Of inconceivable precocity in composition; took lessons of Morigi at Parma; lived in various Italian cities; prof. of counterpoint and censor at new Milan Cons. 1808; composed 7 operas, masses, songs, symph., etc.; wrote also several remarkably accurate and clear text-books on harmony and counterpoint. Biog. by Conti.

**Astorga** (äs-tor'-ga), **Emanuele, Baron d'**, *compr.* b. Palermo, Dec. 11, 1681; d. Prague, Aug. 21, 1736. Son of insurgent Sicilian nobleman who was executed in 1701; pupil of F. Scarlatti and further trained in music, by the assistance of a powerful patroness, at monastery in Astorga, Spain, whence he obtained title; led a life of romantic adventure in courts of Parma, Vienna, and Spain; composed opera *Dafne*, famous *Stabat Mater* for 4 voices, and many beautiful cantatas.

**Attenhofer** (ä-ten-hö'-fer), **Karl**, *teacher, condr.* b. Wettingen, Switzerland, May 5, 1837; d. 1911. Pupil of D. Elster, and of Richter and others, at Leipzig Cons.; condr. of various choral unions; composer of choral music, songs, etc.



**Attwood, Thomas**, *compr.* b. London, Nov. 23, 1765; d. Chelsea, Mar. 24, 1838. Chorister under Nares and Ayrton; studied in Italy (by assistance from George IV, then Prince of Wales) under Cinque and Latilla and in Vienna under Mozart; orgt. at St. Paul's and Chapel Royal; original member Philharm. Soc.; friend of Mendelssohn. Composed music for 21 plays, famous church music, numerous popular songs and glees.

**Auber** (ô-bâr'), **Daniel François Esprit**, *compr.* b. Caën, Jan. 29, 1782; d. Paris, May 12, 1871. Son of a painter who had gone into trade after the Revolution, he refused to follow any line but that of his talent. His first dramatic music, resetting of *Julie*, attracted attention of Cherubini who assisted his further development. First opera to gain public performance was *Le Séjour d'Amour*, 1813, but success was first won by *La Bergère Châtelaine*, 1820. Increasing skill in clever treatment of light comic opera style is shown in series ending with *Le Maçon*, 1825. With first grand opera *La Muette de Portici* (Masaniello), 1825, he attained greatest height; in this work, says Apthorp, he brought all the brisk, nimble dash of his style to bear on a tragic subject. He outdid himself, showing unwonted dramatic fire, picturesqueness in orchestration, skilful handling of choral masses. The old forms are there, but managed with dramatic appositeness. This opera, with Rossini's *William Tell* and Meyerbeer's *Robert le Diable*, changed the répertoire of the Paris Opéra; the production in Brussels was the signal for revolutionary riots which ended in separation of Holland and Belgium. Most popular opera at home and abroad was *Fra Diavolo*, 1830. For many years A. composed about one opera a year, most frequently to libretti by Scribe, sustaining his powers at a remarkable level of graceful tunefulness and polish. He succeeded to Gossec's chair in the Academy, 1835; followed Cherubini as director of Cons. 1842.

**Audran** (ô-drôn), **Edmond**, *compr.* b. Lyons, April 11, 1842; d. Tierceville,

Aug. 17, 1901. Son of **Marius Pierre**, operatic tenor and song composer (1816-1887); pupil at Ecole Niedermeyer, Paris, with prize for composition; orgt. at Marseilles, 1861; composed a mass, motet and songs, but is known as composer of many successful examples of opéra-bouffe, 37 in all, of which the best known to Americans are *Olivette* and *La Mascotte*; *Le Grand Mogol*, *Les Noces d'Olivette*, *La Cigale et la Fourmi*, *Miss Helyett*, and *La Poupée* were especially popular both in French and English versions.

**Auer** (ou'-er), **Leopold**, *vlt.* b. Veszprim, Hungary, May 28, 1845. Pupil at the Prague and Vienna Cons.; of Joachim, 1863-65; conductor in Düsseldorf and Hamburg 1863-67; since 1868 at St. Petersburg as solo violinist to the court, prof. at Cons. and occasional conductor of Imperial Mus. Assn. Exceptionally fine violinist, with noble style and extended répertoire; teacher of Mischa Elman and Kathleen Parlow; Tchaikovsky's concerto dedicated to him.

**Augustine, Saint**, *writer.* b. Tagaste, Numidia, Nov. 13, 354; d. Hippo, Algeria, Aug. 28, 430. Bishop of Hippo, one of the fathers of the Latin Church, friend of St. Ambrose. His writings give valuable information about the condition of music in the early church and especially about Ambrosian chant; his work entitled *De Musica* treats of rhythms only.

**Aulin** (ou-lin), **Tor**, *vlt.* b. Stockholm, Sept. 10, 1866. Pupil of Emile Sauret and Ph. Scharwenka in Berlin; since 1889 concertmaster Royal Opera, Stockholm; founded famous Aulin Quartet, 1887; distinguished virtuoso.

**Aus der Ohe** (ous'-der-ô-e), **Adèle**, *pst.* Father professor in Hanover Univ.; pupil under Kullak at age of 7 by advice of Von Bülow; played with orch. in Berlin at age of 10; pupil of Liszt from 12 to 19; American début, 1886. Successful career as concert pianist of unusual strength and power.

**Avison, Charles**, *compr., writer.* b. Newcastle-upon-Tyne, 1710; d. there, May 9, 1770. Pupil of Geminiani, organist

in Newcastle, 1736; composer of instrumental music, concertos and sonatas; author of *Essay on Musical Expression*, 1752, pamphlet which was strongly and successfully assailed by W. Hayes; edited Marcello's *Psalms* with English words. Mentioned in Browning's *Parleyings*.

**Aylward** (āl'ward), **Theodore**, *compr.* b. about 1730; d. London, Feb. 27, 1801. Organist in London; prof. in Gresham College, 1771; asst. director of Handel Commemoration, 1784. Composed glees and catches very popular in his day, and some unpublished church music.

## B

**Bach** (bäk). Distinguished family of musicians bearing this name were descended from **Hans Bach** who lived at Wechmar about 1561; his son, **Veit** (d. 1619), was fond of music and Veit's son, **Hans** (b. about 1580; d. Dec. 26, 1626), was a professional musician, the real founder of the family. The sons of Hans settled in different towns, **Johannes** (1604-73) in Erfurt, **Heinrich** (1615-92) in Arnstadt, and **Christoph** (1613-61) at first in Erfurt, and later in Arnstadt. Almost all the members of the family were musicians; even those who at first turned to law or some other study ended their lives in musical service; some were violinists, more were organists, two at least, **Johann Michael** (1648-1694) and his nephew, **Johann Nikolaus** (1669-1753), experimented in instrument making and made improvements in pianoforte construction; almost all of them were, to a greater or less extent, composers. In private life the family seems to have been characterized by devotion to a high standard of moral purity and quiet dignity—an attitude maintained with remarkable consistency. This mood found most frequent expression in the composition of church music of a lofty elevation and of organ and piano music of conspicuous clearness and intellectual ingenuity. For detailed accounts of all the Bachs, see Philipp Spitta's *Johann Sebastian Bach*, 3 vols.; Grove's *Dictionary*, Vol. I; Eitner's *Quellen-Lexikon*. The most noted will be mentioned here in alphabetical order.

**Bach, Johann Christian**. There were two of this name of whom the earlier (1640-1692) was the son of Johannes in Erfurt. The later, b. Leipzig, 1735; d. London, Jan. 1, 1782, was

known as the Milanese or English Bach. He was eleventh son of Joh. Sebastian; after his father's death he lived with brother Karl Philipp Emanuel in Berlin, studying piano playing and composition. He went to Milan, became pupil of Martini and was organist at the Cathedral there 1760-1762; in Italy he composed sacred music and some operas. In 1762 he went to London, where he gave subscription concerts in partnership with Abel, 1765-1782; married Cecilia Grassi, the singer; composed several successful operas in light Italian style, and elegant, brilliant pianoforte works.

**Bach, Johann Christoph**. There were several of this name: One (1645-1693) was son of Christoph and twin brother of Joh. Ambrosius, a violinist, who devoted himself with his uncle Heinrich to church music at Arnstadt. Another (1671-1721) was a brother of Joh. Sebastian, a pupil of Pachelbel, and organist at Ohrdruf. Another (1685-1735) was the son of **Joh. Aegidius** (1645-1717) of Erfurt, both directors of the town music. The most famous, b. Arnstadt, Dec. 8, 1642; d. Eisenach, Mar. 31, 1703, was the son of Heinrich of Arnstadt and uncle of Joh. Sebastian. He was the greatest of the older generation, one of the most famous organ players and contrapuntists of his day, and was highly regarded as an individual by all; as a composer he was neglected by contemporaries outside of his family, but he is now considered of great importance for his individuality in solving problems, his high sense of form, and depth of expression. There are extant of his some instrumental works and 9 motets.



**Bach, Johann Sebastian.** b. Eisenach, Mar. 21 (or 22), 1685; d. Leipzig, July 28, 1750. Grandson of Christoph who was town musician to Count Schwarzburg and prominent in town music at Arnstadt; son of **Joh. Ambrosius** (1645-1695), violinist, who settled in Eisenach in 1671, and of Elizabeth Lämmerhirt of Erfurt. At the age of ten, both parents having died, Seb. went to Ohrdruf where he lived and studied with his brother Johann Christoph; this elder brother is reputed to have been harsh, denying to the eager youth access to a volume of music, and taking away from him a copy which he had made in secret by moonlight. After the death of this brother Seb. went on his own responsibility to Lüneberg where he became a chorister and received free instruction in other branches; he paid great attention to the work of the organist Böhm and walked often to Hamburg to hear Reinken; he also walked to Celle where he had an opportunity to hear French music in the royal chapel. By similar persistence and application he increased his skill on the violin and pianoforte, as well as in composition. After a few months at Weimar, he became organist at Arnstadt in 1703. In 1705, having walked to Lübeck to meet Buxtehude, he overstayed his leave of absence in his enthusiasm, until the church authorities at Arnstadt were angry. Further appointments followed: in 1707 he was organist at Mühlhausen; in 1708 court organist at Weimar, in 1714 concertmeister there; in autumn vacations he made many professional tours to other cities, Kassel, Halle, and Dresden (where he challenged the French organist Marchand who, at the last moment, refused to meet him); in 1717 he was made capellmeister and director of chamber music to Prince Leopold of Cöthen; in 1723 he succeeded Kuhnau as cantor at the Thomasschule, Leipzig, and became organist at two principal churches there, without entirely severing his connection with Cöthen. He remained at Leipzig 27 years, with frequent visits to Dresden and a memorable one to Potsdam at the request

of Frederick the Great, whom he amazed by his skill in improvising. He became blind in 1749. His character was like that of his family in general, one of conspicuous uprightness, cheerful simplicity and marked singleness of purpose. He married twice: first, in 1707, his cousin Maria Barbara Bach, daughter of Johann Michael; and secondly, in 1721, Anna Magdalene Wülken. His home life was always happy and he took pleasure and satisfaction in the education of his 13 children and the (frequently musical) pleasures of his domestic circle. Beside his own sons he had many distinguished pupils among whom were Krebs, Agricola, Kirnberger, Marpurg and Vogler. Always eager to embrace every opportunity of hearing great contemporaries (he twice journeyed to Halle in vain attempts to meet Handel), he was in every way indefatigably industrious. Before 1717 he was chiefly occupied in writing organ music; during the time at Cöthen he composed instrumental music, concertos, suites, etc. and the *Wohltemperirtes Clavier*, 1722, 1724; the *Inventions* and *Symphonies* for clavier, 1723; in the Leipzig period he wrote almost all of the more than 200 extant church cantatas. The *St. John Passion* was performed in 1724, the *Mattheu* in 1729, the *B minor Mass* between 1732 and 1738. All of his music commands admiration by the display of masterly contrapuntal skill, by the fertility and dexterity of his methods; but his is more than the skill of the juggler, in that he really combines the different parts into an organic whole which has a definite meaning of its own. By the "constant application of matchless technique to the highest artistic ends," he is able to find the "right word for every occasion," so that he completely satisfies people of the most dissimilar tastes. The skill of all his successors rests on knowledge of his works, and their charm is still inexhaustible. Historically also his music is of vast importance; he settled the dispute between the old church modes and the modern harmonic scales; his works represent

a fusion of both systems, but the modern one predominates. Moreover he required "equal temperament" for instruments with fixed intonation, and had a great influence on the technic of piano playing by introducing a new system of fingering. He was appreciated by his contemporaries as an organist only; it was not until 1829 that Mendelssohn drew general attention to his compositions. The *Bach-Gesellschaft*, founded in 1850 by Schumann, Jahn, and others, issued a definitive edition of his complete works in 146 volumes.

**Bach, Karl Philipp Emanuel.** b. Weimar, Mar. 8, 1714; d. Hamburg, (Sept.) Dec. 14, 1788. Called the Berlin or Hamburg Bach, son of Joh. Sebastian. Studied law at Frankfurt and Leipzig Universities, but abandoned it for music in which he had been thoroughly instructed by his father. He entered the service of Frederick the Great in 1738, and continued therein until 1767 when he succeeded Telemann as director of church in Hamburg. He was one of the most brilliant composers of a period which prized brilliance more than profundity. His instrumental music is especially valuable because it shows the origin of the modern forms which Haydn and Mozart were to bring to perfection. He composed a great number of works in almost every form.

**Bach, Wilhelm Friedemann.** b. Weimar, Nov. 22, 1710; d. Berlin, July 1, 1784. The eldest and apparently the most talented son of Joh. Sebastian, trained by his father and, in violin playing, by Graun. He distinguished himself in mathematics at Leipzig Univ. and held posts as organist and musical director at Dresden and Halle. In 1764 he was dismissed from his post because of his dissolute habits and died in want. He was a brilliant organ-player, a profound theoretician, a famous improviser, a skilful and fluent composer and at the same time the one black sheep of his race. Most of his compositions exist in manuscript only. (See, especially, Eitner's *Lexikon*.)

**Bache, Francis Edward,** *compr.* b. Edgbaston, Birmingham, Sept. 14, 1833; d. there, Aug. 24, 1858. Showed unquestionable talent as a child; studied under Bennett and in Leipzig under Hauptmann and Plaidy. Composed before untimely death 2 operas, concerto, trio, etc. His brother, **Walter**, *pst.* b. Edgbaston, Birmingham, June 19, 1842; d. London, Mar. 26, 1888. Studied piano and theory with Stimpson and with Plaidy, Moscheles, Reinecke, and Richter. Pupil in Rome, after 1862, of Liszt of whom he became ardent disciple and whose works he largely introduced to English public. Prof. of pf. at Royal Acad. Mus.

**Bachmann (bäk'-man), Georges,** *compr.* b. about 1848; d. Paris, Dec. (?) 1894. Composed many light pf. pieces.

**Backer - Gröndahl (bäk'-er-gren-däl'), Agathe Ursula,** *pst., compr.* b. Holmestrand, Norway, Dec. 1, 1847; d. Christiania, Aug., 1907. Pupil of Kjerulf and Lindemann, of Kullak, Von Bülow, and, later, of Liszt; married 1875 O. A. Gröndahl, of Christiania (b. 1847), singing teacher; toured successfully in Scandinavia, London, and Paris. Composed charming songs, pf. pieces, etc.

**Backhaus (bäk-hous), Wilhelm,** *pst.* b. Leipzig, Mar. 26, 1884. Pupil of A. Reckendorf at Leipzig Cons. and of d'Albert; won Rubinstein Prize for pf. playing, 1905; prof. of pf. at Manchester (Eng.) Royal Coll. of Music; remarkably popular with London audiences; taught at Sondershausen, summer, 1907, 1908; concert tour U. S., 1912.

**Badarczevska (bä-dar-chef'-shka), Tekla,** *compr.* b. Warsaw, 1838; d. there, 1862. Composed "salon" pf. works, popular in their day, now practically forgotten, except *La Prière d'une vierge* (The Maiden's Prayer).

**Baermann (bär'-man), Carl,** *pst.* b. Munich, July 9, 1839. Grandson of **Heinrich Joseph** (1784-1847), friend of Weber and Mendelssohn, and son of **Karl** (1820-1885), both clarinet players of distinction; studied under Lachner and Liszt; début at 15; teacher in Royal Mus. Sch. in Munich; came to America in 1881;



has attained high rank as teacher in Boston, among pupils being C. H. Morse, Mrs H. H. A. Beach and F. S. Converse; his few published works, mostly for pf., are worthy expressions of his sound, conservative spirit.

**Bai** [or **Baj**] (bä'-i), **Tommaso**, *compr.* b. Crevalcuore, about 1650; d. Rome, Dec. 22, 1714. Tenor singer and maestro in Vatican choir; follower of Palestrina; composed *Miserere* sung alternately with those of Allegri and Bainsi in Holy Week.

**Bailey, Lilian**, *see* **Henschel, Mrs. Georg.**

**Bailey, Marie Louise**, *pst.* b. Nashville, Oct. 24, 1876. Studied 1889 with C. Reinecke in Leipzig Cons., winning scholarship; later with Leschetizky; début at Gewandhaus 1893; played with Damrosch orch., and toured successfully in U. S. and Canada; made home in Vienna.

**Baillet** (bā-yō), **Pierre Marie François de Sales**, *vlt.* b. Passy, Oct. 1, 1771; d. Paris, Sept. 15, 1842. Remarkable early talent; first instruction from Italian Polidori; in 1780 pupil of Sainte-Marie, who insisted on severe taste and exactness; in 1783 studied under Pollani; 1791 through influence of Viotti became first violin at Th. Feydeau, Paris; 1791-1795 seems to have neglected music for small government appointment; professor at new Cons. 1795; after further study with Catel, Reicha and Cherubini, he made tour to Russia and later others to England, Holland, Switzerland and Italy; in 1821 leader of orch. at Grand Opéra; 1825 solo player in royal band. He had many distinguished pupils, notably Habeneck, Mazas, the two Dancas, etc. Composed many works, chiefly very difficult vln. pieces, preludes, quartets, etc.; his chief works are *L'art du violon* (1834) and *Méthode de violon*, published jointly with Rode and Kreutzer, still standards.

**Bainsi** (bāē-ni), **Giuseppe**, *compr., writer.* b. Rome, Oct. 21, 1775; d. there, May 21, 1844. Pupil of his uncle Lorenzo, and of Jannaconi whom he succeeded 1817 as maestro of St. Peter's; composed *Miserere* sung in

turn with those of Allegri and Bai at Sistine Chapel. He lived entirely in spirit of 16th century music and his chief work is life and criticism of the works of Palestrina (1828), not wholly accurate by standards of modern scholarship.

**Baker, Benjamin Franklin**, *teacher.* b. Wenham, Mass., July 16, 1811; d. Boston, Mar. 11, 1889. Sang in churches in Salem, Portland, and Boston; 1841 succeeded Lowell Mason as teacher of music in public schools; was vice-president Handel and Haydn Society; established Boston Music School; edited Boston *Musical Journal*; composed cantatas, part-songs, etc.

**Balakirev** (bā-lā'-kē-ref), **Mili Alexeevitch**, *compr., pst.* b. Novgorod, (Dec. 31, 1836, O. S.) Jan. 2, 1837; d. St. Petersburg, June 24, 1910. Early youth passed in the country, where Oulibishev, author of *Life of Mozart*, instructed him in music; went at age of 20 to St. Petersburg where he met Glinka, and the younger composers, Cui, Moussorgski, Borodin and others. B. became the peculiarly influential center of a small group, some of whom were older than he in years, to whom he gave instruction in analysis of older masters and counsel in appreciation of the new—especially Schumann, Liszt, and Berlioz. He also exerted a great influence toward "national" music, by collecting folk-songs and by urging use of characteristic rhythms and ideas. In 1863 B. founded a free school of music; before retirement in 1872 he was director Russian Musical Society, and director of singers at Imperial Chapel. His own works are few in number; the principal ones are symph. poems *Thamar* and *Russia*, overture and music to *King Lear*, symph. in C major, two series of songs, and pf. pieces nearly all of which demand the ability of a virtuoso—most notable being the fantasia *Islamey*. "His romances are distinguished by pure and large melodies, by elegant accompaniments, often by passion and great interest." [Cui.] "He is an orchestral magician; he succeeds, by harmonious wedding of

*timbres*, in giving changing and surprising color to sound. He excels in the descriptive poem, the instrumental tale." [Bruneau.] Though he has written nothing for the stage, his most remarkable compositions are those with a definite program, as the symph. poems and *Lear*.

**Balatka, Hans**, *condr.* b. Hoffnungs-  
thal, Moravia, March 5, 1827; d.  
Chicago, Apr. 17, 1899. Pupil of  
Sechter and Proch at Vienna; came  
to America 1849; founded and con-  
ducted Milwaukee Musikverein,  
conductor of Chicago Philh. Soc.  
1860, and various societies in Mil-  
waukee, St. Louis and Chicago; dis-  
tinguished among pioneers of music  
in the West.

**Baldwin, Samuel Atkinson**, *orgt., compr.*  
b. Lake City, Minn., Jan. 25, 1862. At  
12 moved to St. Paul where he was  
orgt. at 15; studied in Europe 1880-84  
(with one year at home) at Dresden  
Cons. with G. Merkel, Nicodé, Risch-  
bieter, and Wüllner; orgt. Chicago  
1885-89; orgt. dir. of choral ass'n,  
St. Paul 1889-95; orgt. in New York  
1895, in Brooklyn since 1902; head  
of dept. of mus. in Coll. of City of  
N. Y., 1907, where he gives semi-  
weekly recitals; compositions include  
songs, anthems, 18th Psalm for voices  
and orch., cantata *Triumph of Love*,  
concert overtures, suite for orch.,  
and symphony.

**Balfe, Michael William**, *compr.* b.  
Dublin, May 15, 1808; d. Rowney  
Abbey, Hertfordshire, Oct. 20, 1870.  
Son of William (died 1823), a dan-  
cing master; he first learned to play  
the violin for dancing as a pupil of  
Meadows and O'Rourke (Rooke);  
articled pupil of C. E. Horn in  
London; played in theatre band;  
went to Italy 1825 where he studied  
with Paer and Federici; in Paris  
Rossini engaged him as baritone in  
Italian opera and he sang in London  
and Paris with success until about  
1833; after 1835, he composed  
operas, managed, and conducted  
them in London, Paris, and Berlin;  
retired to country 1864. First  
dramatic composition was ballet *La  
Pérouse* 1827; first English opera  
*Siege of Rochelle* 1835; his suc-  
cesses thereafter were almost con-  
tinuous; he wrote about 30 operas,

the one most widely known to-day  
being *The Bohemian Girl*, first pro-  
duced 1843. Macfarren (quoted in  
Grove) says B. possessed quick-  
ness of ear, readiness of memory,  
executive facility, fluent invention,  
remarkable and experienced com-  
mand of orchestra, and, on the other  
hand, want of conscientiousness;  
that in his music, however, "the  
element which makes it evanescent  
is that which also makes it popular."

**Banister, John**, *vl.* b. London, 1630;  
d. there, Oct. 3, 1679. Taught rudi-  
ments by his father, sent to France  
by Charles II; leader of the King's  
band 1662; first musician to estab-  
lish successful concerts in London,  
holding them at his own house every  
afternoon 1672-1678. Composed mu-  
sic to "Circe," songs, and lessons  
for violin. Son John (1672-1735)  
distinguished violinist in days of  
first Italian operas. Henry Charles  
(1831-1897) successful teacher of  
harmony and instructive writer.

**Banti-Giorgi** (bän'-ti-ge-or'-gi), *Brigida*,  
*dram. sop.* b. Crema, Lombardy,  
1758; d. Bologne, Feb. 18, 1806.  
Discovered singing in street café,  
she was engaged for Paris Opéra,  
where she made début; 1799-1802  
made great success in London; Sac-  
chini, Piozzi, Abel all tried to teach  
her in vain; she remained to the last  
a natural singer, learning parts by  
ear, but singing them with great  
effect; favorite in England 1789-  
1798, when succeeded by Mrs.  
Billington. (See article by C. Lozzi,  
*Rivista Musicale Italiana*, 1904.)

**Bantock, Granville**, *compr.* b. London,  
Aug. 7, 1868. Pupil of F. Corder at  
Royal Acad. of Music 1889 winning  
Macfarren Scholarship; while still  
a student he had works performed;  
editor of *New Quarterly Music  
Review* 1893-96; tour of the world  
as conductor of Gaiety Th. Com-  
pany 1894-95; conductor of various  
companies and orchestras, in New  
Brighton, near Liverpool, where he  
effected great improvements, at Ant-  
werp and Birmingham; principal  
Sch. of Mus. Birmingham and Mid-  
land Institute since 1900; succeeded  
Edward Elgar as professor in Bir-  
mingham University 1908; has al-  
ways shown himself hospitable to



work of young composers, and to those of British composers. His own compositions, cantatas, large choral works, symphonic poems, pf. pieces, etc. are usually of marked oriental coloring (often dealing with Eastern subjects) and of romantic tone; he combines a remarkably sure orchestral technic with subtlety of feeling for tone, color and great poetic sensibility (Newman); he prefers the looser forms of program music.

**Barbieri** (bar-bi-ā'-ri), **Francesco Asenjo**, *compr.* b. Madrid, Aug. 3, 1823; d. there, Feb. 17, 1894. Pupil Madrid Cons., clarinetist in theatre orch., chorusleader at opera; secretary and chief director of society for encouraging the *Zarzuela*, the distinctly national Spanish type of operetta, of which he wrote 75; edited coll. of 15th century songs; critic and teacher at cons., promoter of good concerts.

**Bardi, Giovanni**, Count of Vernio. b. 1534; d. 1612. *Patron of music* in Florence in 16th century, at whose house took place the earliest performances of opera; may have written words for some.

**Bargiel** (bar'-gäl), **Woldemar**, *compr.* b. Berlin, Oct. 3, 1828; d. there, Feb. 23, 1897. Son of **Adolf** (died 1841) teacher of music and of divorced wife of Fr. Wieck, so he was Clara Schumann's step-brother; trained by parents and at Leipzig Cons. by Hauptmann, Moscheles, Gade, etc.; teacher at Cologne; director 1865 of society for promoting music at Antwerp; teacher at Berlin *Hochschule* 1875. Careful if not romantically inspired composer of the school of Schumann; works include pf. pieces, orchestral works, and choral works, especially settings of 13th and 23d *Psalms*.

**Barnard, Charlotte Alington** [known as **Claribel**], *song compr.* b. Dec. 23, 1830; d. Dover, Jan. 30, 1869. Taught by Holmes; married Chas. C. Barnard, 1854; composed over 100 popular songs—*Five o'clock in the morning, I cannot sing the old songs*, etc.

**Barnard, D'Auvergne**, *compr.* b. Islington, London, Apr. 24, 1867. Though not of musical parents, early showed

gifts as choir boy in Temple Church; trained there by E. J. Hopkins; self-taught as pianoforte player, gained many appointments as accompanist; began composition at 19; soon after became widely known as *compr.* of songs *Bid Me to Love* and *Plains of Peace*; under various pseudonyms has written over 100 songs and 200 pianoforte pieces; of dance music under name "Clothilde," most popular perhaps is waltz *Whisper and I shall hear*.

**Barnby, Sir Joseph**, *compr.* b. York, Aug. 12, 1838; d. London, Jan. 28, 1896. Son of **Thomas**, organist; himself organist and choir-master at age of 12; entered Royal Acad. of Mus. 1854; organist at several London churches; director of Barnby's Choir, inaugurated by Novello 1867-1872; conducted daily concerts also for Novello 1874-75; conductor London Mus. Society 1878-86; precentor at Eton 1875-92; principal Guildhall School 1892; conductor Royal Choral Society. Wrote very large number of hymn tunes, services, part-songs, etc., more or less uninspired; chiefly of importance for introducing works of Bach and Gounod into England; he also conducted first performance of *Parsifal* 1884. Gained widest reputation as a choral leader, and maintained his high standard everywhere by force of character and personality. "Of his music sweetness rather than strength is its salient characteristic. Technically it is masterly. . . . He will be known as the composer of the most popular part-song ever written, *Sweet and Low*." (*Monthly Mus. Record* 1896.)

**Barnett, John**, *compr.* b. Bedford, Eng., July 1, 1802; d. near Cheltenham, Apr. 17, 1890. Of Prussian-Hungarian parentage. Son of **Bernard Beer**, watchmaker, second cousin to Meyerbeer; showed marked ability as singer as child; article at 11 to S. J. Arnold; début on stage 1813; taught also by Horn and Price; from 1825-1831 composed several musical farces, best of which was *The Pet of the Petticoats*; 1834 published collection of songs; produced successive operas, *The Mountain Sylph* 1834 first English

opera in style of Weber, extremely successful, *Farinelli* 1839, etc.; taught singing after 1841. His nephew **John Francis**, *compr.* b. London, Oct. 16, 1837. Studied Royal Acad. Mus. winning scholarship twice; début 1853; studied with Moscheles, Plaidy, and Hauptmann at Leipzig Cons.; played at Gewandhaus 1860. Composed successful cantatas, *The Ancient Mariner* 1870 and many others for English festivals, also symph., pf. pieces, etc.; published *Musical Reminiscences and Impressions* 1908 (?).

**Barrett, William Alexander**, *writer.* b. Hackney, England, Oct. 15, 1836; d. London (?), Oct. 17, 1891. Chorister and organist; writer on church music; author of *Life of Balfe*; joint editor with Stainer of *Dict. of Mus. Terms*; editor of *Monthly Mus. Record* and of *Mus. Times* for 1887.

**Barth (bärt), Karl Heinrich**, *pst., teacher.* b. Pillau, Prussia, July 12, 1847. Pupil of father, of Steinmann and of Von Bülow, Tausig, etc.; teacher at Stern Cons., Berlin, 1868, and at Royal High School 1871. Admired in solo concerts in Germany and England and also in trio concerts with De Abna and Hausmann.

**Bartlett, Homer Newton**, *compr.* b. Olive, N. Y., Dec. 28, 1845. Precocious talent; pupil of S. B. Mills, Braun, Jacobsen, etc.; organist at various N. Y. churches; has composed a great many songs and pf. pieces, a cantata, sextet, etc. His work is always skilful, often brilliant (especially in orchestration); at its best, as in *A Love Song*, *I Hear the Brooklet's Murmur*, etc., it is original, rich, and sincere; best known work for piano, *Polka di Concert.*

**Bartlett, James Carroll**, *compr., tenor.* b. Harmony, Maine, June 14, 1850. Entered N. E. Cons. 1869 where he studied singing under O'Neill, pf. and theory under Stephen Emery; later a pupil of Guilmette and Shakespeare; 1875-76 went on first professional tour with Camilla Urso; was musical director for Edwin Booth and Barrett; singer and teacher in Boston; orgt. at Worcester; composer of graceful, singable songs.

**Basil, Saint.** b. Cesarea, 329; d. there, 379. Bishop in Cappadocia; said to have introduced congregational singing and antiphons which Ambrose learned from him.

**Bassani (bäs-sä-ne), Giovanni Battista**, *vl., compr.* b. Padua, about 1657; d. Ferrara, 1716. Pupil of Castrovillari; maestro at Bologna Cathedral; distinguished violinist, teacher of Corelli; composer of 6 operas, sonatas, suites, etc.

**Bassford, William Kipp**, *pst., orgt.* b. New York, April 23, 1839; d. 1902. Pupil of S. Jackson; successful concert tours as pianist; organist, composer and teacher in N. Y.

**Bassi (bäs-se), Luigi**, *dram. baritone.* b. Pesaro, 1766; d. Dresden, 1825. In Prague 1784-1806, and again, after stay in Vienna, in 1814; director of Dresden Opera under Weber; B. was singer for whom Mozart wrote *Don Giovanni*.

**Bateson, Thomas**, *compr.* b. England, about 1575; d. Dublin (?), Mar. or April, 1629 (30). Organist at Chester Cathedral 1599 and after 1608 of Trinity Cathedral in Dublin; received mus. degree from Trinity College late in life, being the first mus. graduate there. His fame rests on two sets of madrigals for 3, 4, 5, and 6 voices, which give him a high place among Elizabethan composers.

**Batiste (bä-těst), Antoine Edouard**, *orgt.* b. Paris, Mar. 28, 1820; d. there, Nov. 9, 1876. Son of a comedian, page in chapel of Chas. X; after 1830 went to Cons. where he won four first and four second prizes and in 1840 the 2d *Prix de Rome* as Halévy's pupil; appointed deputy teacher at Cons. while still a student; held many classes; also orgt. at St. Nicolas des Champs and notably at St. Eustache 1854-1876. Educational works, introd. to solfeggio method, etc., of great value; organ compositions, once popular, are not now so highly rated.

**Battishill, Jonathan**, *compr.* b. London, May, 1738; d. Islington, Dec. 10, 1801. Chorister under W. Savage and his artieled pupil; assistant of Dr. Boyce at Chapel Royal;



harpichord player at Covent Garden, married Miss Davies, singer; with M. Arne composed *Almena*; later when organist in different churches, composed several anthems and many favorite catches and songs.

**Battmann** (bät'-man), **Jacques-Louis**, *orgt.* b. Maasmünster, Alsace, Aug. 25, 1818; d. Dijon, July 7, 1886. *Orgt.* at Belfort and Vesoul; wrote method and works for harmonium, works for piano, and treatise on harmony.

**Bauer** (bou'-er), **Harold**, *pst.* b. London, Apr. 28, 1873. Son of an English mother and German father, he first studied vln. with his father and Pollitzer; début as vlt. London, 1883; after successful tours for 9 years, settled in Paris, 1892, where by persistent application with some instruction from Paderewski he gained extraordinary technical ability as pianist; in 1893-94 he toured Russia and since then has continued remarkably successful throughout Europe and America (including South America); his first appearance in America was with the Boston Symph. Orch. Dec. 1, 1900.

**Baumbach** (boum'-bäk), **Adolph**, *compr.* b. Germany, 1830 (?); d. Chicago, 1880. Piano pieces and a collection of quartets for church choir.

**Baumfelder** (boum'-felder), **Friedrich**, *pst.* b. Dresden, May 28, 1836. Pupil of Otto and Joh. Schneider, and at Leipzig Cons. of Moscheles, Hauptmann, etc.; composer of brilliant salon music; director at Schumann Singakademie in Dresden.

**Bausch** (boush), **Ludwig Christian August**, *vln.-maker.* b. Naumburg, Jan. 15, 1805; d. Leipzig, May 26, 1871. Maker and repairer of violins, especially famed for his bows, in Dresden, Dessau, Wiesbaden, and Leipzig. Sons **Ludwig** (1829-1871) at first in N. Y. then in Leipzig and **Otto** (1841-1874) continued business, now owned by A. Paulus at Markneukirchen.

**Bayer** (by-er), **Josef**, *vlt., compr.* b. Vienna, Mar. 6, 1852. Educated at Realschule, Handelsakademie, and Vienna Cons.; capellmeister at

Vienna Opera; has composed a great deal of dance music and several operettas and opera-ballets.

**Bazzini** (bat-zé'-ne), **Antonio**, *vlt., compr.* b. Brescia, March 11, 1818; d. Milan, Feb. 10, 1897. Pupil of Camisoni; played in principal towns of Italy, France and Spain; lived in Germany 1841-45; 1873 prof. of comp. at Milan Cons.; director 1882. Composed opera *Turandot*, sacred cantatas, symph., overtures, *Saul* and *King Lear*, and vln. pieces. Works show graceful Italian spirit deepened by German influence.

**Beach**, **Amy Marcy Cheney** (Mrs. H. H. A.), *compr.* b. Henniker, N. H., Sept. 5, 1867. She inherits musical ability from her mother's family and mathematical accuracy from her father's; has the gift of absolute pitch; from early childhood was remarkably precocious in memory for tunes and interest in them. Lessons on the piano began with her mother at the age of six and were continued at eight in Boston under E. Perabo, J. W. Hill, and C. Baermann; she studied harmony with Prof. Hill in 1881-82, and studied counterpoint, fugue, and instrumentation by herself, making her own translations of Gevaert and Berlioz. First public appearance in Boston 1883; played with Bost. Symph. Orch. Mar. 28, 1885; since marriage with Dr. H. H. A. Beach 1885 she has played only rarely in public. She began to compose as a mere child; her first large work was a mass in E flat 1892; then followed *Eilende Wolken*, a scene from Schiller's "Mary Stuart"; *Festival Jubilate* for chorus and orchestra, for the dedication of the Woman's Building at the Chicago World's Fair, 1893; the *Gaelic* symphony 1896; a violin sonata 1896; there are also many pf. compositions and songs. Goetschius says "the salient characteristics of Mrs. Beach's style [are] strong, passionate conception and powerful emotional impulse tempered and controlled by never-failing command of the means of expression, hand in hand with an exquisite sense of melodic and rhythmic beauty." In larger works her technical skill often leads to an

overweight of elaborate detail; she is at her best in the smaller forms (songs and pf. pieces) where her delicate sense of melody finds charming and sincere expression.

**Beaumarchais** (bō-mar-shā), **Pierre-Augustin-Caron de, librettist.** b. Paris, Jan. 24, 1732; d. there, May 19, 1799. Dramatist from whose plays were drawn libretti for Mozart's *Marriage of Figaro* and Rossini's *Barber of Seville*.

**Beaumont** (bō-môn), **Paul, compr.** b. Mayence, Jan. 13, 1853. Son of flute-player in orchestra; showed early inclination for music; entered at 14 office of B. Schott's Sons, publishers, who assisted him in his education and have published many of his works; compositions largely for piano, many of them for young players.

**Beck, Johann Heinrich, vlt.** b. Cleveland, Sept. 12, 1856. Studied at Leipzig Cons., violin, and composition with Reinecke and Jadassohn; after return to Cleveland established violin school and works in large forms, overtures to *Lara* and to *Romeo and Juliet*, music-drama *Salammbô*, etc., all unpublished, performances of which from Ms. have excited great admiration.

**Becker, Albert Ernst Anton, compr.** b. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899. Pupil at Quedlinburg of Bönicke and in Berlin of Dehn; teacher of comp. at Scharwenka Cons.; composed many works for orch. with vln. and with org., songs (*Frühlingszeit*), and especially symph., grand mass, and oratorio *Selig aus Gnade*, and a *Reformations-Cantata*.

**Becker, Hugo, 'cellist.** b. Strassburg, Feb. 13, 1864. Son of **Jean** (1833-1884) eminent violinist; pupil of father, and on 'cello of Grützmacher, De Swert and Piatti; first appearance Leipzig; solo 'cellist in Frankfurt opera 1884-86, and teacher in Cons. there when not engaged on numerous and successful tours as soloist and as member of Frankfurt Quartet led by H. Heermann; first appeared in Boston, Jan. 12, 1901,

with Bost. Symph. Orch.; 1909 teacher at Roy. High Sch., Berlin. Playing is described as of "classic nobility."

**Bedford, Herbert, see Lehmann, Liza.**

**Beer, Jakob Liebmann, see Meyerbeer, Giacomo.**

**Beethoven** (bā'-tō-ven), **Ludwig van, compr.** b. Bonn, Dec. 16, 1770 (gave date himself as 1772); d. Vienna, Mar. 26, 1827. Grandson of Ludwig, bass singer and capellmeister in electoral band; son of Johann, tenor singer, and of Maria Magdalene Laym (*née Keverich*). B. was educated in common schools until age of 14, after which he received no regular instruction; about 1780 a friend, Zambona, taught him Latin, French, and Italian, and helped him in other branches. His musical education was more thorough; at first his father taught him violin and piano playing with great strictness and severity; after 1779 he was the pupil of Pfeiffer, music director and oboist; he learned to play the organ from Van den Eeden and from his successor Neefe. In 1782 B. became Neefe's deputy as organist; in 1783 cembalist for rehearsals of the opera orchestra; in 1784 assistant organist; and in 1788 he also played 2d viola in orchestra of theatre and at church under Reicha's leadership. In 1787 he went to Vienna and excited much interest as a pianist; Mozart, hearing him, foretold that he would have a great future. About 1790 his home life became very miserable because of the death of his mother and the bad habits of his father; he had made, however, some good friends, notably Count Waldstein, who gave him early encouragement, and the refined and cultured family of Von Breunings. In 1792 the elector sent Beethoven to Vienna for study. Dissatisfied with instruction he received from Haydn, the impatient Beethoven took lessons from Schenk at the same time, without Haydn's knowledge. He also took regular lessons in counterpoint, etc. from Albrechtsberger, whose strict formalism disapproved of the student's originality; he also received "hints" on vocal style from Salieri and on



quartet writing from Aloys Förster. In 1795 he first played in public in Vienna, and until the end of his life he lived there, with occasional trips to other cities and frequent excursions to the country. Events are not many in his later years; after about 1800 he was increasingly troubled by deafness which became, about 1816, so bad that his playing and conducting were most unpleasant. After 1818 he was the guardian of his brother's son, an apparently worthless youth whose incapacity, wildness, and ingratitude caused his uncle serious distress of mind. His first years in Vienna were prosperous, but after about 1810 his affairs did not go so well, though he was never, it seems, as near actual want as some of his expressions have led biographers to think. Beethoven was short, thick-set, and very strong. He was unceremonious in manner, often brusque and rude, easily irritated by real or fancied slights and often boisterous over his own practical jokes. He seems to have been unpopular with his fellow-musicians, but he made good friends among the members of the Vienna aristocracy, who bore with his strange ways. As a player, he was chiefly remarkable for the fertility of his ideas in improvisation and for depth of expression. He was an indefatigable worker and his many note books (one of which he had always with him) bear witness to the number of his ideas and to their slow and painstaking development.

Beethoven's works have been divided by Von Lenz into three periods, according to their style, not according to strict chronology. The first period, extending roughly to 1800, includes the works which are like those of his teachers and contemporaries,—the earlier string quartets, piano sonatas, etc. The second period, up to about 1815, was the freest and fullest; the works here include the third to the eighth symphonies, *Fidelio*, *Egmont*, *Prometheus*, pf. concertos in G and E flat, vln. concerto, the greatest sonatas, etc. During this period B. was unhampered by illness and family cares and his originality and

powers of execution had full play. *Fidelio*, first produced in 1805, was practically rewritten for its performance in 1806 and again for 1814. The third period includes the ninth symph., the *Missa Solemnis*, the great string quartets, etc.; this is a period of struggle in his life, and, in his music, of loftiness and elevation which at times seem almost too great to be contained. The notable characteristics of his music as a whole are inexhaustible originality of musical idea, and power of mighty expression coincident with a regard for the existing sonata form. To his contemporaries B. was a daring innovator because of the freedom of his modulations and his habit of fusing into one whole the different parts of a movement or a work, and of introducing new material in unusual places, and, moreover, because he regarded music preëminently as a vehicle of expression rather than as an exhibition of skill. To his successors, however, he belongs to the "classic" age, because although he filled the conventional forms more deeply than any other with noble thought, he still did so with constant regard to the form. He represents the greatest achievement on both sides, consideration for purity of form, and expression of high thought.

**Behnke** (bān'-ke), **Emil**, *teacher*. b. Stettin, 1836; d. Ostende, Sept. 17, 1892. Lived in London; taught and wrote about voice training and voice production, wrote *Mechanism of the Human Voice* (1880) and other books.

**Behr** (bār), **Franz**, *compr.* b. Lübbtheen, Mecklenburg, July 22, 1837; d. Dresden, Feb. 14, 1898. Under pseudo. William Cooper, Charles Morley, Francesco d'Orso, published many popular and instructive pf. pieces.

**Behrend** (bār'-end), **Arthur Henry**. b. Danzig, Oct. 2, 1853. Composer of songs.

**Beliczay** (be-li'-chay), **Julius von**, *compr.* b. Komorn, Hungary, Aug. 10, 1835; d. Pesth, Apr. 30, 1893. Originally an engineer; studied with Joachim, Hoffmann and Krenn;

taught mus. theory at Acad. of Mus. Pesth. Composed mass, symph., string quartets, etc.

**Bellermann, Johann Friedrich**, *writer*. b. Erfurt, Mar. 8, 1795; d. Berlin, Feb. 4, 1874. Wrote works explanatory of theory and practise of music among the Greeks. His son, **Johann Gottfried Heinrich**, *compr.* b. Berlin, Mar. 10, 1832; d. Potsdam, Apr. 10, 1903. Pupil of Grell and at the Royal Inst. of Church Mus.; teacher of singing; prof. of mus. at Berlin Univ. Composed many vocal works and wrote theoretical and historical works and articles.

**Bellini** (bel-lē'-ni), **Vincenzo**, *opera-compr.* b. Catania, Sicily, Nov. 1, 1801; d. Puteaux, near Paris, Sept. 23, 1835. [Many authorities give these dates as Nov. 3 and Sept. 24, respectively.] Son of organist, who gave him first lessons; sent by nobleman to Naples Cons.; his first opera produced 1825 while still a student; 1826 *Bianca e Fernando*, written on commission, had success at Naples and *Il Pirata* in 1827 excited enthusiasm at Milan and all over Europe—a result partly due to singing of Rubini for whom tenor part was composed. After *La Straniera* and *Zaira*, a flat failure, in 1829, his version of Romeo and Juliet, *I Capuletti ed i Montecchi* (1830) was followed by his masterpieces *La Sonnambula* and *Norma* in 1831. The former is the work most frequently heard nowadays; the part of *Amina* has been a favorite with débutantes; the simplicity of the plot and the extreme tunefulness of the music are the qualities most praised. In 1833 B. went to London and to Paris where he received assistance and advice from Rossini; he produced there in 1834 *I Puritani*. He was an eager and hard worker. Pougin says: "His complete ignorance of theoretical rules and of the resources which a clever musician may gain from them, his almost absolute lack of knowledge of form and his naïve and still almost affected disdain for it, were the very reasons for his creating for himself a special form, which, although awkward and lacking in movement and variety, was essentially personal." The

modern auditor, however, is not compensated for the monotonous lack of ingenuity in his orchestration by the tender sweetness of his melodies, though singers of the Italian School will long delight in his arias.

**Bemberg** (ban-bär'), **Herman**, *compr.* b. Paris, Mar. 29, 1861. Son of consul from Argentine Republic; pupil at Paris Cons. of Dubois and Massenet; has written songs, a cantata, comic opera *Le Baiser de Suzon* and opera *Elaine*, produced London 1892 and N. Y. 1894.

**Benda, Georg**, *compr.* b. Jungbunzlau, Bohemia, June 30, 1722; d. Köstritz, Nov. 6, 1795. Son of Hans Georg; pupil of father and of brother **Franz** (1709–1814) violinist and composer; 2d violin in royal band in Berlin; capellmeister to Duke of Gotha; traveled to Italy, Paris, and Vienna. Composed church and instrumental music, 5 operas, and 4 melodramas, (*i.e.*, plays where spoken words are accompanied by music). Rousseau may have invented the form but B. brought it to success. Other brothers **Johann** (1713–1752) and **Joseph** (1724–1804) both violinists; son **Friedrich Ludwig** (1746–1792), composer.

**Bendall, Wilfred Ellington**, *compr.* b. London, Apr. 22, 1850. Pupil of Lucas and Silas, and at Leipzig Cons.; now living as teacher and composer in London; has written operettas, songs, etc.

**Bendel, Franz**, *pst., compr.* b. Schönlinden, Bohemia, Mar. 23, 1833; d. Berlin, July 3, 1874. Pupil of Proksch and of Liszt for five years; visited America as pst. for Peace Jubilee; teacher in Berlin. Composed pf. pieces, concerto, trio, études, etc.

**Bendix, Max**, *vtl.* b. Detroit, Mar. 28, 1866. Pupil of Jacobsohn, but after 15 his own master; left family and supported himself by odd jobs at theatres and concerts in Philadelphia; in Damrosch orch., N. Y., 1887; concertmeister of Germania Orch.; concertmeister for Thomas 1888–1896; organized Max Bendix Quartet; since 1896 teaching and solo playing in New York; Chicago 1909; returned N. Y., 1913.



**Bendix, Otto**, *pf. teacher*. b. Copenhagen, July 26, 1845; d. San Francisco, March 1, 1904. Pupil of Rée, Gade, Kullak, and Liszt. After 1880, settled in Boston, taught at N. E. Cons.; founded Cons. in San Francisco. His brother **Victor Emanuel**, *psst., compr.* b. Copenhagen, May 17, 1851. Pupil of Gade; teaching *pf.* in Copenhagen, and conducting choral society. Composed *pf.* pieces, and 3 symphonies.

**Bendl, Karl [Karel]**, *compr.* b. Prague, April 16, 1838; d. there, Sept. 20, 1897. Pupil of Blažok and Pitsch at Organists' School; chorusmaster in opera at Amsterdam, 1864; conductor of choral soc. Composed 5 operas, choruses, *pf.* music all tending to expression of Czech sentiments; with Smetana and Dvořák he gained recognition for the Czech in art.

**Benedict, Sir Julius**, *compr.* b. Stuttgart, Nov. 27, 1804; d. London, June 5, 1885. Son of Jewish banker; pupil of Abeille, then of Hummel, pupil and protégé of Weber 1821-1824; conductor at Vienna 1823 and at Naples; after visiting Paris, settled in London 1835; conducted there operas, concerts, and festivals; came to America with Jenny Lind in 1850; knighted 1871. Composed in almost all forms, successful operas, especially *Brides of Venice* 1843 and *Crusaders* 1846, symphony, cantatas, *pf.* pieces, etc. Walker (*History of Music in England*) says "works of Balfe . . . and Benedict are all far more worthy of name of opera than any work of Bishop and his contemporaries."

**Benevoli** (ben-e-vō'-li), **Orazio**, *compr.* b. Rome, 1602; d. there, June 17, 1672. Pupil of Ugolini (some say of Nanini); resided in Vienna 1643-45; maestro di cappella at various churches and finally 1646 at Vatican. Composed great deal of church music, chiefly remarkable for skill and ingenuity in managing a great many parts; for example, a mass and hymn in 56 parts (vocal and instrumental), and a mass for 48 voices in 12 choirs.

**Bennet, John**, *compr.* b. Lancashire (?) 16th century. [1570-1615.] His madrigals are included in famous

English collections from 1599-1614; admiration of posterity for his charming work has not made it possible to discover any details of his life.

**Bennet, Theodore**, *see* Ritter, Theodore.

**Bennett, George John**, *compr.* b. Andover, Hants, Eng., May 5, 1863. Studied at Royal Acad. of Mus. under G. A. Macfarren and others and in Germany under Kiel, Barth, Rheinberger, and Bussmeyer. Teacher at Royal Acad., organist at several places, now at Lincoln Cathedral; conductor Lincoln Festivals. Composed serenade, overtures, trio, *pf.* pieces, etc.

**Bennett, Joseph**, *writer*. b. Berkeley, Gloucestershire, England, Nov. 29, 1831; d. Purton, June 12, 1911. Organist at Westminster Chapel, etc.; author of many English libretti, analyses for programs of Philh. Soc., Monday and Saturday Popular Concerts 1885-1903; edited *Concordia*; contributed to various journals, wrote several books (*History of Leeds Festival*, etc.); critic on London *Daily Telegraph*, 1870-1905.

**Bennett, Sir William Sterndale**, *compr.* b. Sheffield, Apr. 13, 1816; d. London, Feb. 1, 1875. Son of **Robert**, organist at Sheffield and composer; grandson of John, lay clerk at Cambridge, where B. lived after father's death in 1819; member of King's College Chapel Choir 1824; pupil at Royal Acad. of Mus. of Lucas, Crotch, Holmes, and Cipriani Potter; played concerto of his own at Acad. concert at age of 17; in 1836 in response to invitation from Mendelssohn whom his playing had interested and by the financial aid of the firm of Broadwood he went to Leipzig for a year; there he met both Schumann and Mendelssohn; 1849 founded Bach Soc.; 1856-1866 conductor of Philh. Soc.; 1856 prof. of mus. at Cambridge; 1866 principal of Royal Acad.; 1871 knighted. Composed *pf.* music (3 concertos, caprice for *pf.* and orch., sonata, studies, etc.) of a character remarkably consistent with the genius of the instrument; cantata *The May Queen* and oratorio *The Woman*

of *Samaria*, songs, anthems, etc.—on the whole very little for one of his ability. "The character of all his art [was] that of high finish of form and grace of expression, not without deep feeling at times, but marked in general rather by a calm and placid beauty, and appealing to the fancy, the sentiment, and the intellect, rather than to the more passionate emotions." [Grove.]

**Benoist** (bé-nō-ä), **François**, *orgt.* b. Nantes, Sept. 10, 1794; d. Paris, May 6, 1878. Pupil of Paris Cons. 1811–1815; *Grand prix de Rome* 1815; *orgt.* at Chapel Royal; prof. of organ at Cons.; 1819–1872, *chef du chant* at Opéra; pensioned 1872. Wrote 2 operas, ballets, organ works.

**Benoît** (bé-nō-ä), **Pierre-Léonard-Léopold**, *compr.* b. Harlebecke, Belgium, Aug. 17, 1834; d. Antwerp, Mar. 8, 1901. Studied at Brussels Cons. under Fétis; wrote opera and music to melodramas; theatre-condr. 1856; won government grant 1857; after study in Germany conducted at Paris; after 1867 director Antwerp Cons. He wrote many songs and pf. pieces and many large choral works, *Lucifer* and *De Oorlog* (War) being perhaps best known. His scores are large, sometimes majestic through mere weight; their real grandeur and impressiveness is sometimes marred by B's "blind nationalism," his desire to free himself from all outside influence; he worked for many years to establish a school of Flemish composers, although there seem to be few distinctive traits.

**Berber, Felix**, *vl.* b. Jena, Mar. 11, 1871. Pupil at Dresden Cons. and of Brodsky at Leipzig Cons.; 1889 in London; 1891–96 concertmaster at Magdeburg, 1898–1902 at Gewandhaus, Leipzig; 1904 teacher in Royal Acad. in Munich.

**Berens** (bā'-rens), **Hermann**, *pst.* b. Hamburg, Apr. 7, 1826; d. Stockholm, May 9, 1880. Pupil of father **Karl**, flutist (1801–1857), of Reissiger, and Czerny; went to Stockholm 1847; founded Quartet Soirées, conducted at court and theatres, taught comp. at Academy. Composed opera, overtures, chamber

music and songs. His technical work, *Neueste Schule der Geläufigkeit*, Op. 61, is much used.

**Berger, Francesco**, *pst.* b. London, June 10, 1835. Pupil of L. Ricci, Lickl, Hauptmann and Plaidy; prof. of pf. at Guildhall School and Royal Acad.; director and secretary of Philh. Composed one opera, masses, part-songs, and *First steps at piano-forte*.

**Berger, Ludwig**, *pf. teacher.* b. Berlin, Apr. 18, 1777; d. there, Feb. 16, 1839. Pupil for harmony of Gürlich, for pf. of Clementi with whom he traveled to St. Petersburg, to Stockholm and London 1815; influenced by Field; taught in Berlin, after 1815, among others Taubert, Henselt, Fanny and Felix Mendelssohn, wrote pf. studies of value and considerable music of various kinds.

**Berger, Wilhelm**, *compr.* b. Boston, Mass., Aug. 9, 1861; d. Meiningen, Jan. 16, 1911. German parentage; left America when only a year old; studied 1878–82 in Berlin Hochschule with Kiel; lived in Berlin as teacher; 1903 capellm. at Meiningen and composer, chiefly of choral works and chamber music, popular *Lieder*.

**Bergmann, Karl**, *condr.* b. Ebersbach, Saxony, 1821; d. New York, Aug. 16, 1876. Pupil of Zimmermann and Hesse. Came to America 1850 with Germania Orch., which he later conducted till 1854; also conducted Handel and Haydn 1852–54; and Philh. Orch., N. Y. 1855–1876 (1855–66 alternately with Eisfeld), and Germ. chorus "Arion." Introduced much important music to America; Theodore Thomas's tastes and talents developed under B's influence (Krehbiel, in Grove).

**Bergonzi** (bār-gon-tsi), **Carlo**, *vln.-maker* at Cremona, about 1716–55; best pupil of Stradivari, whose models he imitated; especially distinguished as a 'cello-maker. Son **Michel Angelo**, nephews **Niccolo** and **Carlo** all makers of no importance.

**Beringer** (bā-ran-zhā), **Oscar**, *pst.* b. Fürtwangen, July 14, 1844. Pupil until 19 of elder sister; then at Leipzig Cons. of Plaidy, Moscheles, and Reinecke, and at Berlin of



Tausig and Weitzmann. Teacher of pf. playing in Berlin and London, since 1894 at Royal Academy, published some pf. music and very valuable technical exercises, also *Recollections* (1908). Brother **Robert** (b. 1841) also *pst.*, and lecturer.

**Bériot** (bā-ri-ō), **Charles Auguste de**, *ult.* b. Louvain, Feb. 20, 1802; d. Brussels, Apr. 8, 1870. Pupil of his guardian, Tiby, a provincial teacher; precocious public performance of Viotti concerto at age of 9; went to Paris, 1821, and studied "under advice of" Viotti and Baillot; brilliant success in Paris, Brussels, and London until 1830; concert tour for five years throughout Europe with Malibran, who became his wife in 1836. After her sudden death the same year, he retired until 1840. In 1842 refused offer of professorship at Paris Cons., and accepted one in 1843 at Brussels Cons., which he kept until failure of eyesight in 1852; became totally blind in 1858. Violinist of the modern French-Belgian school, of brilliant technic and facility. Compositions, once very popular (seven concertos, various *duos brillants* for pf. and vln., etc.) are pleasantly melodious, but superficial in style; he wrote also a method and exercises. *Vieuxtemps* one of his pupils. Son **Charles** (b. 1833) *pst.*

**Berlioz** (bār-li-ōz'), **Louis Hector**, *compr.* b. La Côte St. André, near Grenoble, Dec. 11, 1803; d. Paris, Mar. 8, 1869. Son of a country doctor, forbidden to think of music as a career, he received almost no training; had studied Catel's *Harmony* and learned to play flageolet before coming to Paris in 1822 as medical student. Despite violent opposition from his parents, who finally stopped his allowance, he gave up medicine for music, and, after some lessons with Lesueur, he was admitted to Paris Cons. in 1823. There he combined personal dislike for the director, Cherubini, with the romanticist's deep scorn for conventional methods and academic theories. After a continuous struggle for seven years against opposition from every side added to extreme poverty (he supported

himself at one time by singing in the chorus of a theatre), his heroic persistence was rewarded when, in 1830, his cantata *La mort de Sardanapale* won him the *Prix de Rome*. During eighteen months' stay abroad, he composed *Symphonie fantastique*, *Lelio*, *La captive*, and planned the overtures to *Lear* and *Le corsair*. He married in 1833 Henrietta Smithson, an Irish actress, whose career was soon after ended by an accident; and B. had another seven years of struggle gaining livelihood for self and family by writing criticisms and musical essays. In scant spare time he composed *Harold en Italie*, *Symphonie funèbre*, *Roméo et Juliette*, opera of *Benvenuto Cellini*, the *Requiem*, and several songs.

After separation from his wife, having by this time begun to receive some money for his works, he traveled in Germany, Russia, and England—appreciated everywhere but in Paris. The works of this period are *Le traité d'instrumentation*, *La damnation de Faust*, and *Tristia*. His *Te Deum* for the exhibition 1855 at last aroused some recognition from Paris, and in 1856 B. was elected to the Academy; in 1859 made librarian of Cons. He married singer Marie Recio, but end of his life, despite success of opera *Beatrice et Bénédicte*, was lonely and sad; *Les Troyens*, 1863, which he considered his masterpiece, had only a short run.

His critical writings are still of value for sound judgment and striking expression; *Mémoires* is one of the great autobiographies. His interest in literature revealed by the titles of his works is shown, too, by his preoccupation with the intellectual meaning, the idea to be expressed by the music. He is chiefly remarkable, however, for the great richness and variety of his orchestral "color" effects. Philip Hale says (*Modern French Songs*): "He was the inventor, the creator of the modern orchestra, and there is nothing in the history of music more remarkable than the courage, the audacity, the imagination of this man, who was without marked melodic gift, without a thorough technical education, and without

practical mastery of any one important instrument. He shaped the future of orchestral expression."

**Bernacchi** (ber-nāk'-ki), **Antonio**, *singer*. b. Bologna, about 1690; d. there, Mar. 1756. Pupil of Pistocchi; gained fame in Italy; sang in London 1717 and returned "esteemed best singer in Italy" 1729; revived the custom of adorning singing with *roulades*, thus openly sacrificing expression to technical execution; after about 1730 taught in Italy, among others, Raff, Mancini, and Guarducci.

**Bernard** (bār-nār'), [**Jean** **Emile** **Auguste**], *compr.* b. Marseilles, Nov. 28, 1843; d. Paris, Sept. 11, 1902. Pupil at Paris Cons. of Marmontel, Reber, and Benoist, winning prizes for pf., counterpoint, and org. Organist at Notre-Dame des champs. Serious, meditative composer of works in various forms, suite for violin and piano, *Divertissement* for wind instruments, etc.

**Bernardi**, **Francesco**, *see* Senesino.

**Bernhard der Deutsche** [or **Bernardino**], *orgt.* at St. Mark's, Venice, 1419-45; reputed inventor of organ pedals, but since evidence has shown that pedal organ existed in Frankfort in 1418, B's credit is limited to having introduced them in Italy.

**Bertini** (ber-tē'-ni), **Henri-Jérôme**, *pst., compr.* b. London, Oct. 28, 1798; d. Meylan, near Grenoble, Oct. 1, 1876. Taken to Paris in infancy, taught by father, and brother **Benoît Auguste** (b. 1780; date of death unknown) pupil of Clementi; played in public at 12; repeated successful tours from Paris to Germany and England until retiring in 1859. Many compositions distinguished from superficiality then in vogue; chief work of value his technical studies.

**Berwald**, **William Henry**, *compr., teacher*. b. Schwerin-Mecklenburg, Dec., 1864. Studied at Munich and Stuttgart under Rheinberger and Faisst; conducted orch. in Russia for two years; came to U. S. 1892; professor pf. and theory at Syracuse Univ. Has published pf. pieces, songs, part-songs and anthems.

**Besson** (bes'-sôn), **Gustave Auguste**, *instr.-maker*. b. Paris, 1820; d. there, 1875. Early in 1838 began series of inventions improving valves, bore, etc., of wind instruments; greatest invention, 1859, Prototype System, by which perfection of tone is secured for bass instruments by the mechanical process of construction.

**Best**, **William Thomas**, *orgt.* b. Carlisle, Eng., Aug. 13, 1826; d. Liverpool, May 10, 1897. Son of solicitor, pupil of cathedral organist Young; abandoned original intention of becoming civil engineer in 1840 and devoted himself to study of organ. Various appointments in and near Liverpool; after about 1860 was much in demand as solo player, at London Monday Popular Concerts, at Albert Hall, at Handel Festivals, etc.; went to Sydney, Australia, 1890; retired 1894. Remembered as brilliant solo player, who early insisted on Bach and older masters; wrote org. mus., *Art of Organ Playing*; edited many classics for org.

**Bettini**, *see* Trebelli.

**Bevan**, **Frederick Charles**, *orgt.* b. London, July 3, 1856. Pupil of Willing and Hoyte; several church appointments; after studying singing with Schira, Deacon, and Walker, became 1877 gentleman of Chapel Royal; composed several popular songs.

**Bevignani** (bev-in-yan'-e), **Enrico**, *con-dr.* b. Naples, Sept. 29, 1841. Pupil in composition of Albanese and Lillo; produced successful opera *Caterina Bloom*, 1863; conductor in London since 1864, at Covent Garden since 1870; also in Russia and at Metropolitan, N. Y.

**Beyer** (bi'-er), **Ferdinand**, *compr.* b. Querfurt, July 25, 1800; d. Mayence, May 14, 1863. Composer of easy pf. music of the sort apparently which pleases the young person by facile tunefulness, without any real idea; many opera transcriptions.

**Biber** (bē'-bār), **Heinrich Johann Franz von**, *vl., compr.* b. Wartenburg, Bohemia, Aug. 12, 1644; d. Salzburg, May 3, 1704. Ennobled by Emperor Leopold, 1690; also in service of Archbishop of Salzburg;



apparently skilful performer, judging by technical difficulty of his writings, and a composer of more artistic and deeper feeling than any German contemporary.

**Biedermann** (bē'-der-man), **Edward Julius**, *orgt.* b. Milwaukee, Nov. 8, 1849. Son of A. Julius who taught him; after study in Germany has held various appointments in N. Y. and has taught there.

**Biehl** (bēl), **Albert**, *compr., teacher.* b. Rudolstadt, Germany, Aug. 16, 1833. Has published songs, pf. pieces, and especially valuable technical exercises.

**Billema** (bil-lā-ma), **Carlo**, *pst., compr.* b. Naples about 1822, and his brother **Raffaele** (1820-1874) both brilliant psts. and composers of salon music.

**Billings**, **William**, *compr.* b. Boston, Oct. 7, 1746; d. there, Sept. 29, 1800. Apprentice to a tanner, with slight general education and no musical training, he was led from his work by genuine enthusiasm for music; published in 1770-*New England Psalm Singer* and in 1778 *Singing Master's Assistant*, both works of some influence in fostering an early interest in original music; it is said that he introduced use of pitch-pipe and that he first used violoncello in church in N. E. Elson says: "One can forgive Billings his hundreds of errors of harmonic construction because of his devotion to his chosen art and to his country."

**Billington**, **Elizabeth** [Weichsel], *dram. sop.* b. London, about 1768; d. Venice, Aug. 25, 1818. First taught by father, clarinet player, and later by Joh. Chr. Bach; appeared in concerts as child; in 1784 married James Billington, double-bass player; dramatic début in Dublin; 1st appearance in London, 1786; sang there, except for two seasons in Italy, until 1817 when she retired. Though a poor actress, her personal beauty and wonderful voice with range of 3 octaves brought her great success.

**Binchois** (ban-shō-ä), **Egidius** [or **Gilles de Binch**], *compr.* b. Binche, near Mons, about 1400; d. Lille, 1460.

At first a soldier, then in holy orders where he rose to some prominence. Known as a composer of secular songs, usually in 3 parts, of the school of Dufay.

**Bird**, **Arthur**, *pst., compr.* b. Cambridge, Mass., July 23, 1856. Pupil of Haupt, Loeschhorn and Rohde, Berlin, 1875-77; orgt. and teacher at Halifax, N. S. 1877-81; pupil of H. Urban 1881, and of Liszt 1885-86; successful concert 1886, in Berlin where, with exception of one visit to America, he has since lived; won Paderewski Prize 1901. Works include symph., 3 orchestral suites, an opera *Daphne*, pf. pieces, etc.

**Bischoff** (bish'-of), **Hans**, *pst., teacher.* b. Berlin, Feb. 17, 1852; d. Niederschönhausen, near Berlin, June 12, 1889. Pupil of Kullak and Wuerst; teacher at Kullak and Stern Cons.; conductor Monday concerts of Singakademie; edited works by Kullak, compositions by Bach, etc.

**Bischoff** (bish-off), **J. W.**, *orgt., compr.* b. Chicago, 1850; d. Washington, D. C., June 2, 1909. Blind from infancy; educated at Wisconsin Institute for the Blind, and at Fond du Lac; musical talent, inherited from accomplished father, trained by W. W. Ludden and Carlo Bassini for singing and Creswold of London for org.; orgt. at 1st Cong. church in Washington, D. C., from 1875; especially successful as teacher of singing; composed about 150 songs, piano pieces and anthems.

**Bishop**, **Sir Henry Rowley**, *compr.* b. London, Nov. 18, 1786; d. there, Apr. 30, 1855. Pupil of Bianchi; early talent for writing; first conspicuous success *Circassian Bride* 1809; compr. and director at Covent Garden, King's Theatre, Vauxhall; conductor Philharmonic Society; professor at Edinburgh and Oxford. Composed or arranged about 125 works, including abridgments of Rossini and others, music for Shakespeare's plays. Also famous for glees and songs, whether single or in larger works, notably *Home*, *Sweet Home* in *Clari* (1823). Wife **Anna** (1814-1884), daughter of singingmaster Rivière, appeared as singer in London; eloped with harpist Bochsá

1839 and toured almost all the rest of her life in America and remote lands.

**Bispham, David Scull**, *singer*. b. Philadelphia, Jan. 5, 1857. At first an amateur, singing in private performances at church, and local oratorios; studied with Vannuccini, Lamperti and Shakespeare 1886-1889; début London 1891; after 1897 member of opera companies in London and New York; has sung all the leading baritone rôles; and has been very successful, too, in giving concerts of an individual artistic quality; distinguished as a singer who is also an excellent actor.

**Bitter, Karl Hermann**, *writer*. b. Schwedt-on-Oder, Feb. 27, 1813; d. Berlin, Sept. 12, 1885. Studied law and finance at Berlin and Bonn Univ., held various official positions culminating in that of Minister of Finance 1879-1882. Many literary works, biographies of the Bachs, studies on Mozart, Gluck, Handel, etc.

**Bizet (bê-zâ), Georges** [real name **Alexandre César Léopold**], *compr.* b. Paris, Oct. 25, 1838; d. Bougival, near Paris, June 3, 1875. Pupil at Paris Cons. 1848-1857, piano with Marmontel, harmony with Zimmermann, composition with Halévy; won *Prix de Rome* 1857; wrote various operas, *Vasco di Gama* (not performed), *Les pêcheurs de perles* (1863), *La jolie fille de Perth* (1867), *Djamileh* (1872), none of which was a great success. In orchestral music—overture to *Patrie*, incidental music to Daudet's *L'Arlésienne* and suites formed from it, the suites *Roma* and *Jeux d'enfants*—he was more successful at the time, and the popularity of these works and of his too few songs has increased. With *Carmen*, produced Mar. 3, 1875, he reached greatest height; opera was not at first successful, but frequent statement that Bizet's death was due to its failure seems to be a sentimental exaggeration. His music is essentially dramatic in its sharpness of outline, sense of contrast, and in the definite appropriateness of characterizing phrases. He was thoroughly modern in his appreciation of tone values and orchestral color and in his technical skill.

**Blake, Charles Dupee**, *orgl., compr.* b. Walpole, Mass., Sept. 13, 1847; d. Boston, Nov. 23, 1903. Pupil of J. C. D. Parker, J. K. Paine, and others; orgt. at Boston; composed pf, music, songs, opera, etc.

**Blanc (blôn), Claude** [called **Claudius**], *compr.* b. Lyons, March 20, 1854; d. there, June 13, 1900. Pupil of Duprato, Bazin, and Massenet at the Paris Conservatory; 1st harmony and accomp. prize 1875; 2d *Grand prix de Rome*, 1877; director School of Music, Marseilles, 1887-89; chorusmaster Paris Opéra; composed operatic works and songs.

**Blangini (blân-jê'-nê), Giuseppe Marco Maria Felice**, *singer, teacher*. b. Turin, Nov. 18, 1781; d. Paris, Dec. 1841. Choir boy at Turin Cathedral 1789; pupil of Ottani; precocious 'cellist and composer; at Paris 1799 became fashionable teacher; produced operas in Paris, Munich and Kassel; chapelmaster to Princess Borghese, music director to King Jerome; height of demand as teacher in Paris after 1814; prof. at Cons.; lost prestige after 1830. Wrote 30 operas, 174 romances, etc., and autobiography, *Souvenirs* (1834).

**Blass (bläs), Robert**, *dram. bass*. Pupil of Stockhausen at Frankfort; début in *Lohengrin* at Weimar; sang at Bremen, London, 1899, Dresden 1900, and New York 1900.

**Blauvelt, Lillian Evans**, *sop.* b. New York, March 16, 1873. Played violin in public at age of eight; at fifteen became pupil of Bouhy in N. Y. Cons.; after 1889 sang in concerts in France, Belgium, and with conspicuous success in Russia; dramatic début Brussels 1891; sang in concerts with increasing success in U. S., Italy, and England where she first appeared in drama in 1903; married W. F. Pendleton 1899; she has a pure, clear voice, which she uses intelligently.

**Blaze (blâz), François Henri Joseph** [called **Castil-Blaze**], *writer*. b. Cav-aillon, Dec. 1, 1784; d. Paris, Dec. 11, 1857. Taught by his father; went to Paris to study law, became pupil at Cons. but gave up practise of law for musical criticism in 1820;



beside influential contemporary comment as critic for the *Journal des débats* and the periodicals, he wrote several books mostly relating to the history of the opera and attendant arts in France, translated words of many German operas, arranged considerable music and composed 3 operas and smaller pieces of no great distinction.

**Blech** (blek), **Leo**, *compr.* b. Aix-la-Chapelle, Apr. 21, 1871. After trying a business career, studied music for one year at Hochschule in Berlin under Rudorff and Bargiel; conductor at Aix Theatre 1893-96, with lessons from Humperdinck in vacation; 1899-1908 capellm. at Prague; achieved European fame in 1902 by one-act opera *Das war Ich*; has also written symph. poems, choruses, etc. and 3 operas (*Versiegelt*).

**Blind Tom** [Thomas Greene Bethune], *musical phenomenon*. b. near Columbia, Georgia, about 1849; d. Hoboken, N. J., June 17, 1908. Parents slaves of James N. Bethune, whose name he took; blind and idiotic from birth, about 1860 he displayed remarkable powers of playing and improvising on the piano; he is said to have repeated difficult music after one hearing and to have supplied *secondo* parts to new airs; gave many concerts and exhibitions.

**Bliss, Philip Paul**, *compr.* b. Clearfield Co., Pa., July 9, 1838; d. Ashtabula, O., Dec. 29, 1876. Few advantages of schooling, worked on farms and lumber camps; after three seasons at Genesee Normal Acad. of Music under Perkins and Zundel, he became music teacher; held conventions with G. F. Root in Chicago and the West after 1865; after 1874 associated with D. F. Moody as evangelist; wrote a great many stirring revival hymns, *Pull for the Shore*, *Hold the Fort*, etc.

**Blockx** (bloks'), **Jan**, *compr.* b. Antwerp, Jan. 25, 1851. 'Pupil of Callaerts and Benoit in Flemish Mus. Sch. and of Brassin; also studied at Leipz. Cons.; in 1886 he became teacher of harmony at Antwerp Cons. and in 1902 director; also director of *Cercle artistique*

and other musical societies; has composed Flemish songs, chamber music, etc. but is chiefly known for a series of successful operas, *Milenka*, *Princesse d'auberge*, *Thiel Uylenspiegel*, and *La fiancée de la mer* which have gained for him a wider and wider circle of admirers. He is one of the promoters of Flemish "national" music, but his own works are liberally modern.

**Bloomfield-Zeisler** (zis'-ler), **Fanny**, *pst.* b. Bielitz, Silesia, July 16, 1866. Parents moved to Chicago 1868; taught by Ziehn and Wolfsohn and appeared in public 1876; Mme. Essipoff having heard her play advised her to go to Leschetizky, with whom she studied 1878-1883; married Sigmund Zeisler 1885; since 1883 she has played constantly at concerts in all parts of U. S., with frequent tours in England and Germany; her virile force, highly developed technic, and musicianly comprehension have made her tours invariably successful.

**Blow, John**, *compr.* b. N. Collingham, Nottinghamshire, 1648; d. Westminster, Oct. 1, 1708. One of first set of choristers at Chapel Royal at its reestablishment 1660; while a chorister studied under Hingeston and Chr. Gibbons and composed anthems; orgt. at Westminster Abbey 1669-1680 when he gave up post to Purcell, possibly voluntarily; resumed it 1695-1708; master of children and orgt. at Chapel Royal 1674; held other appointments (see Grove); prolific composer of more than 100 anthems, many for special occasions; published (1700) collections of airs for harpsichord and *Amphion Anglicus*, collection of songs, etc., a masque (1687) and fourteen services. His fame has been overshadowed by that of his pupil, H. Purcell, and much of his music has not been printed.

**Blumenfeld** (blö-men-felt), **Felix Mikhailovitch**, *pst.* b. Kovalevska, Russia, Apr. 23, 1863. Studied 1881-85 at St. Petersburg Cons. under Stein; taught there since 1885, prof. 1895; since 1898 director St. Petersburg Opera; distinguished performer,

compr. of songs, and music for pf. and pf. and orchestra, which, though skilful and touched by national feeling, is said to be lacking in variety and personality. Brother **Sigismund** (b. Dec. 27, 1852) also pst. and compr. of pf. music.

**Blumenschein, William Leonard**, *compr.* b. Brensbach, near Darmstadt, Dec. 16, 1849. Father vlt. in orch. and compr. of dance music, mother excellent singer; family moved to Pittsburg, Pa., 1851; B. sang in choir and concerts, studied vln., guitar, cabinet org., and pf.; at Leipzig Cons. 1869-72, pf. and theory under Paul, Richter, and Reinecke, directing under Ferd David; taught pf. and singing in Pittsburg with success; now orgt. and cond. of Philharmonic Society in Dayton, O.; has conducted various societies, and was chorusmaster of Cincinnati Festivals under Thomas 1891-96; has composed chiefly in smaller forms, pf. pieces, songs, and protestant ch. music, with considerable success.

**Boccherini** (bok-ke-rē'-nē), **Luigi**, *compr.* b. Lucca, Feb. 19, 1743; d. Madrid, May 28, 1805. Taught by father and Abbé Vannucci; played 'cello in theatre orch.; became famous as player and compr. from early travels with vlt. Manfredi in Italy and southern France; after great success in Paris 1768, went to Madrid and became compr. to Infanta; 1787-97 compr. to Fr. Wilhelm II of Prussia; at his death B., having fallen from favor, in Spain where he lived in increasing poverty (except for a short period under patronage of Lucien Bonaparte) until his death. B. composed 467 instrumental works, mostly for two or more instruments, and some vocal works; chiefly remarkable as a contemp. of Haydn with whose chamber music B's bears comparison in charming simplicity and facile melody, though it lacks force and sense of contrast. His *Minuet* is well known.

**Bochsa** (bok'-sa), **Robert Nicolas Charles**, *harpist*, *compr.* b. Montmédy, Aug. 9, 1789; d. Sydney, Jan. 6, 1856. Son of **Carl** (d. Paris, 1821),

oboe player and music seller; pupil of father on flute and clarinet; appeared in public at 7, opera performed before he was 16; pupil at Paris Cons. of Catel and Méhul, and on the harp of Nadermann and Marin whose instructions he soon outgrew, as he "revolutionized" harp playing; harpist to Napoleon and to Louis XVIII; fled from France before charge of forgery, gave lessons in London, to Parish-Alvars, Chatterton, etc.; prof. of harp and secretary Roy. Acad. of Mus. from which post he was dismissed; managed annual concerts in London; eloped 1839 with Anna Bishop; extensive tours in Europe and America. Prolific composer, chiefly of works for harp of transient popularity.

**Bock**, *see* Schröder-Devrient.

**Bocquillon** (bok-i-yon), *see* **Wilhem**, G. L.

**Boehm** (bém), **Joseph**, *vlt.* b. Pesth, Mar. 4, 1795; d. Vienna, Mar. 28, 1876. Pupil of father and of Rode; played in Vienna, toured Italy; prof. at Vienna Cons. 1819-1848; member imperial band 1821-1868; chiefly famous as teacher of Ernst, Hellmesberger, L. Straus, Joachim, and Auer.

**Boehm**, **Theobald**, *flute player*. b. Munich, Apr. 9, 1794; d. there, Nov. 25, 1881. Court musician at Vienna and composer of works for his instrument; chiefly famous for inventions in construction of flutes and other wind instruments; his system increases mechanism and alters tone of flute, but makes its accurate range wider and its tones more even.

**Boekelman** (bé'-kel-man), **Bernardus**, *pst.* b. Utrecht, Holland, June 9, 1838. Pupil of his father, and at Leipzig Cons. of Moscheles, Richter and Hauptmann, and at Berlin of Weitzmann and Von Bülow; since 1866 teaching in New York, and at Farmington, Conn. Composed for pf. and edited analytical edition of Bach, printed in several colors, which is very valuable.

**Boëllmann** (bō-el-man'), **Léon**, *orgt.*, *compr.* b. Ensisheim, Alsace, Sept. 25, 1862; d. Paris, Oct. 11, 1897.



Pupil of Gigout at Niedermeyer School; orgt. at Ch. of St. Vincent de Paul; remarkable org. player; composed music in almost every form, all graceful, clear, pure in style; best known single comp. *Variations symph.* for 'cello and orch.

**Boëthius, Anicius Manlius Torquatus Severinus, writer.** b. Rome, about 475; d. there (?), 524. Counsellor of Theodoric, executed for treason; philosopher and mathematician; wrote treatise *De Musica* on Greek music, chief source of information during Middle Ages.

**Bohlmann (böl'-man), Theodor Heinrich Friedrich, pst.** b. Osterwieck am Harz, June 23, 1865. Studied with Barth, Klindworth, d'Albert, and Moszkowski; successful concert tours in Germany; prof. at Cincinnati Cons. after Sept. 1890.

**Bohm (böm), Carl, pst., compr.** b. Berlin, Sept. 11, 1844. Pupil of H. Bischoff, Mmes. Reissmann, and Geyer. Composer of salon music; living in Berlin.

**Boieldieu (bö-ä-el'-di-é), François Adrien, compr.** b. Rouen, Dec. 15, 1775; d. Jarcy, Oct. 8, 1834. Son of an unhappy marriage between an archbishop's secretary and a milliner; taught exclusively by Broche, orgt. at cathedral, pupil of Martini, whose brutal treatment caused his pupil to run away to Paris; after being brought back B. composed opera to words by his father, produced in Rouen, and several successful songs; operatic career in Paris began with *Les deux lettres* 1796; after great success of *Le calife de Bagdad* 1800, and of some chamber music, B. was made prof. of pf. at Paris Cons. 1800; as a result of a jest from Cherubini about his "undeserved" success, he submitted to instruction from Méhul and probably from Cherubini, the marked results of which appeared in *Ma tante aurore* 1803; possibly as result of unhappy marriage with the dancer Mafleuroy, B. spent 8 years in Russia, as conductor of Italian opera; returned to Paris 1811, brought out *Jean de Paris* 1812 and *La dame blanche*, his masterpiece, 1825. He had been prof. of comp. at Paris Cons. since 1820;

retired in 1828, but failure of *Les deux nuits* 1828 and temporary cessation of pension due to change in government forced him to resume teaching 1834. One of greatest French comps. of opéra comique; especially in later period, his characteristic touches, poetic grace, and freshness of melody are such that Elson calls him "a French Mozart." Son by second wife, **Adrien Louis Victor** (Nov. 3, 1815-July 9, 1883), pupil of father, composer of several successful comic operas, mass, etc

**Boise (bois), Otis Bardwell, orgt.** b. Oberlin, O., Aug. 13, 1844. Educated at public schools of Cleveland; orgt. at 14; pupil in Leipzig of Hauptmann, Richter, and others, and in Berlin of Kullak; later advised by Liszt, orgt. in Cleveland, and N. Y.; teacher in N. Y. and from 1888 to 1902 in Berlin; Brockway and Huss among pupils; prof. in Peabody Cons., Baltimore; composed orch. works, harmony method; author of *The Masters of Music*. d. Baltimore, Dec. 2, 1912.

**Boïto (bo-é-to'), Arrigo, compr.** b. Padua, Feb. 24, 1842. Son of an Italian painter and a Polish mother, brother of an architect and critic; studied at Milan Cons. under Mazucato with so little success at first that he narrowly escaped dismissal; composed with Faccio very successful cantata, of which the score is lost; apparently for lack of initiative self-confidence B. gave up music for critical and literary work in Paris and Milan until 1868 when the managers of *La Scala* offered to produce his *Mefistofele*. The work was hastily completed and its production was the occasion of an almost riotous demonstration; the work is undoubtedly original and has moments of tremendous force; it differs from Gounod's *Faust* in that it includes both parts of Goethe's poem, and its great length is not justified by intensity of sustained interest or by technical mastery of effects. In a revised form the opera had considerable success at Bologna and Milan in 1875. It is said that Boïto has completed two other operas, *Nerone* and *Orestide*, neither of which has ever been performed;

the greatest admiration is expressed by those who have heard portions of the works, but their characteristics are wrapped in a curious mystery. B., under anagram Tobia Gorrio, has published charming poems and has written several admirable librettos—notably those of Verdi's *Othello* and *Falstaff*.

**Bonawitz** (vitz), **Johann Heinrich**, *compr.* b. Dürkheim-on-Rhine, Dec. 4, 1839. Pupil at Liège Cons.; after sojourn in America gave concerts in London and Paris 1861–66; conducted Popular Symphony Concerts in N. Y. 1872–73, and after failure of that undertaking gave concerts with some success throughout U. S. Produced two operas in Philadelphia 1873, 1874, and since 1876 has lived in Europe.

**Bonci, Alessandro**, *operatic tenor.* b. Casena, Italy, 1874?. Educated in the Rossini Conservatory at Pesaro, under Pedrotti and Felice Coen; in three years he was called to the position of solo tenor in the church of Santa Maria, in Loreto, one of the most prominent churches in Italy with an exceptionally high musical standard; after six years of hard work he completed his studies and became the leading tenor at the Royal Theatre in Parma; from this place he went to a theatre in Milan and finally to the famous *La Scala Theatre* in the same city. His European tours included all the leading cities; he also won great success at Buenos Ayres, and later at the Manhattan and Metropolitan Opera House, New York. In the season of 1910–1911 he made a concert tour of the United States.

**Bononcini** (bō-non-chē-nē), [**Buononcini**], **Giovanni Battista**, *opera compr.* Son of **G. M. Bononcini** (1640–1678) *church compr.* b. Modena, 1660, date and place of death uncertain, probably Venice in 1750; pupil of his father and Colonna, and Buoni ('cello); 1690 at Vienna as court 'cellist; Rome 1694 producing his first opera; at Vienna 1699–1703; Berlin 1703–05; again at Vienna and various Italian cities; in London as rival to Handel 1716–1731; falling into the hands of an alchemist he

was swindled out of his fortune and never recovered his once high position; lived at Vienna and Venice until his death. He is credited with 22 operas, a number of church works, madrigals and divertimenti.

**Bontempi, Giovanni Andrea Angelini**, *compr.* b. Perugia, about 1630; d. Bruso, July 1, 1705. Adopted name B. from his godfather; artificial soprano, asst. capellmeister to Heinrich Schütz in Dresden; 1690 back to Perugia; wrote 3 operas, 2 theoretical works and a history of music.

**Booth, Josiah**, *org., compr.* b. Coventry, March 27, 1852. Studied at Coventry and Oxford and at Roy. Acad. Mus. London, under Brinley Richards and Macfarren; org. at Banbury 1867, orgt. at Crouch End 1877.

**Boott, Francis**, *compr.* b. Boston, June 24, 1813; d. Cambridge, Mar. 1, 1904. Attended school in Waltham; grad. Harvard 1831; never in active business; lived abroad after 1847; studied comp. with Picchianti in Florence; composed, under name Telford, mass, *Miserere*, songs (*Here's a Health to King Charles*, etc.).

**Borch, Gaston**, *compr., 'cellist.* b. Guines, France, March 8, 1871. Father prominent in mining and engineering affairs; received instruction in languages, and in music under Massenet, in Paris, and under Grieg in Norway; conductor of the Philharmonic Society of Christiania and of the Musikverein, Bergen; came to the United States and became (1910) a member of the faculty of the Pennsylvania College of Music, Philadelphia; compositions include three operas, symphony, piano concerto, orchestral works, piano pieces, songs and choruses, about 150 numbers in all.

**Bordese** (bor-dā'-ze), **Luigi**, *compr.* b. Naples, 1815; d. Paris, Mar. 17, 1886. Studied at Naples Cons.; failed as dramatic composer; after 1850 taught singing and composed innumerable songs, vocalises, wrote 2 methods.

**Bordogni** (bor-dōn'-yi), **Giulio Marco**, *singer.* b. Gazzaniga, 1788; d. Paris, July 31, 1856. Pupil of Mayr;



début at Milan 1813; singer in Paris 1819-33; teacher at Cons. 1819-24, 1830-56, Sontag among pupils; published vocalises, etc.

**Bordoni, Faustina**, *see* Hasse, F.

**Borodin** (bō-rō-din'), **Alexander Porphyrievitch**, *compr.* b. St. Petersburg, Nov. 12, 1834; d. there, Feb. 27, 1887. Illegitimate son of Prince of Imeretia; brought up with every advantage; student of medicine and science; army surgeon; professor of chemistry, founder of School of Medicine for women and lecturer there. In 1862 B., then merely an amateur, became one of the circle influenced by Balakirev; in 1877 visited Liszt and described him vividly in letters afterwards published. He began to compose his 1st symph. in the same year that he met Balakirev and before his untimely death he had composed a second symph., part of a third, 2 quartets, a suite, the symph. poem *In the Steppes of Central Asia*, several songs and an opera *Prince Igor*, finished after his death by Rimsky-Korsakov and Glazounov. His best-known works are the symph. poem and the quartets. His songs are full of national feeling; in his operatic work, however, he did not follow his "school" in their extreme fondness for recitative.

**Borowski, Felix**, *compr.* b. Mar. 10, 1872, at Burton, Eng. Father, a Polish nobleman who fled to England during the Polish rebellion, was his first teacher on the piano and violin; after a general education at private schools in London and Tunbridge Wells he began the study of the violin with Jacques Rosenthal and later with Adolf Pollitzer in London, musical theory with Dr. Charles W. Pearce; in 1888 he went to the Cologne Conservatory (Germany), where he studied theory and composition with Gustave Jensen, violin with Georg Japha and piano with Ernst Heuser; on his return to England he was first a violin teacher at Aberdeen, and during this time brought out his first published compositions, the mazurkas in C major and C minor; in 1894 he located in London devoting his time principally

to composition, the most striking work of the period being *A Russian Sonata* which attracted the attention of Grieg. In 1897 he accepted the position of professor of composition in the Chicago Musical College, and has resided in that city up to the present time (1910); in addition to the composition classes he taught violin for several years and has conducted the classes in history of music. He has been Chicago critic for the N. Y. *Musical Courier*, of the Chicago *Evening Post* and is now (1910) connected with the *Record-Herald*, and at one time prepared the program notes for the Theodore Thomas Orchestra. Compositions cover various branches: *Marche Triomphale* and two suites for orchestra, and two pieces for string orchestra; *Suite* in E minor, two sonatas, and small pieces for the organ; for the piano, a *Russian Sonata*, seven *Preludes* and more than 60 smaller works; for violin, a number of pieces of which *Adoration* is the best known; six songs; a concerto for piano and orchestra in D minor and a string quartet in A minor are still in manuscript.

**Bortnianski** (bort-nyan'-ski), **Dimitri Stepanovitch**, *compr.* b. Gloukoff, 1752; d. St. Petersburg, Sept. 25 (Oct. 8), 1825. Studied with Galuppi and followed him to Italy by aid of Empress Catherine; composed operas in Italy; but on return to Russia in 1779 became director of the choir in St. Petersburg (which became "imperial choir" in 1796), for which he composed 45 psalms and a mass; he first reduced Russian church music to system, and made his choirs famous by care in selecting remarkable voices and training them to great skill.

**Borwick, W. Leonard**, *pst.* b. Walthamstow, Essex, Feb. 26, 1868. Son of **Alfred**, amateur 'cellist and friend of many musicians; first lessons at age of 5; later pupil of Bird and Clara Schumann; début Frankfurt 1889; since then popular in London concerts; American tour, 1911; he is said to be especially great as a player of Liszt and Saint-Saëns.

**Bossi, Enrico Marco**, *orgt., compr.* b. Salò, Apr. 25, 1861. Son of orgt.; studied at Liceo Musicale, Bologna, and at Milan Cons. under Ponchielli and Fumagalli; orgt. at Como, teacher at Naples; teacher, director, and conductor at Venice, 1902-12 director of Liceo Musicale; made early attempts at dramatic composition, but boldness and severity of his style is better shown in numerous cantatas, org. pieces, and oratorio *Le Paradiso Perduto*. He is considered the most proficient performer on the organ in Italy.

**Bottesini** (bot-tes-sē'-ne), **Giovanni**, *double-bass player, compr.* b. Crema, Dec. 24, 1823; d. Parma, July 7, 1889. Son of clarinet player; singer in choir; entered Milan Cons. at age of 11, studied harmony and comp. with Basili and Vaccai, d. bass with Rossi; traveled with Arditi; member of orch. at Havana many years; conductor at Paris, 1855-57, in London 1871, and at numerous other places (conducted 1st performance of *Aida* at Cairo). Composed 6 operas, an oratorio, quartets; had marvelous skill as a virtuoso.

**Boucher** (bō-shā), **Alexandre Jean**, *vl.* b. Paris, Apr. 11, 1778; d. there, Dec. 29, 1861. Appeared at court at age of 6, and at concerts at 8; 1787-1805, solo vlt. to Charles IV of Spain; later gave concerts throughout Europe; successful both because of his really fluent playing and because of his cheap methods of advertisement; he called himself "L'Alexandre des violons."

**Bouhy** (bō-ē), **Jacques, Joseph André**, *singer, teacher.* b. Pepinster, Belgium, June 18, 1848. Pupil at Liège and Paris Cons.; début at Paris 1870; created many important parts, among them Escamillo in *Carmen*; 1885-89 head of N. Y. Cons.; returned to stage 1890 but is now (1910) teaching in Paris.

**Bourgault-Ducoudray** (bōr'-gō-dū-kō-drā), **Louis Albert**, *compr.* b. Nantes, Feb. 2, 1840; d. Vernouillet, July 4, 1910. Finished legal studies 1859; entered Cons., as pupil of A. Thomas; won *Prix de Rome* in comp. 1862; has written 3 operas (*Thamara*, Paris

1891), orchestral pieces, *Stabat Mater*, etc.; chief work has been study of early primitive music and revival of it; has published collection of Greek folk-lore and written about it; lecturer on history of music at Cons. since 1878.

**Bouval** (bō-vāl'), **Jules Henri**, *compr., orgt.* b. Toulouse, June 9, 1867; pupil of Dubois and Massenet at the Paris Conservatory; 1st prize for harmony 1889, honorable mention for *Prix de Rome* 1893; organist of St. Pierre de Chaillot; composer of dramatic works, ballets and songs.

**Bovy, C. S.**, *see* Lysberg, C. S.

**Bowman, Edward Morris**, *orgt., theorist.* b. Barnard, Vt., July 18, 1848. Pupil of Wm. Mason and J. P. Morgan; orgt. in St. Louis; studied in Berlin with Bendel, Rohde, Haupt, and Weitzmann and in Paris with Batiste; again in St. Louis, with period of study in England; founder of Amer. Coll. of Musicians; orgt. in N. Y., professor at Vassar 1891-1895; cond. of various choirs in N. Y. and Brooklyn; has translated and prepared for English use Weitzmann's *Manual of Music Theory*.

**Boyce, William**, *orgt., compr.* b. London, Feb. 7, 1710; d. Kensington, Feb. 7, 1779. Chorister at St. Paul's; article pupil of M. Greene, later pupil of Pepusch; held various org. appointments in London; composed many fine anthems, serenatas and odes; increasingly deaf from early years, after 1769 he devoted himself to editing *Cathedral Music*, collection of services by English masters.

**Brackett, Frank H.**, *compr.* b. Fall River, Mass., Apr. 8, 1859; studied at Harvard University under John K. Paine, and under John W. Tufts; commenced professional work as singer, organist, and composer in 1881, filling positions as organist in Boston, Somerville, Dorchester, and other suburbs; compositions number about 300, including piano pieces, songs and anthems; lives at Ashmont, a suburb of Boston.

**Bradbury, William Batchelder**, *compr.* b. York, Me., Oct. 6, 1816; d. Montclair, N. J., Jan. 7, 1868. Pupil of



S. Hill, L. Mason, and at Leipzig of Hauptmann and Moscheles. Taught, wrote, conducted conventions, made pianos, composed 2 cantatas, edited collections of music which (*The Key-note*, *The Jubilee*, etc.) were enormously popular.

**Braga** (brä-gä), **Gaetano**, 'cellist. b. Giulianova, June 9, 1829; d. Milan, Nov., 1907. Pupil of Ciandelli for 'cello, Mercadante for comp. at Naples Cons.; lived and played in many capitals; friend of Rossini and others but died in poverty; composed 3 unsuccessful operas, a method, and several smaller pieces, of which *Angel's Serenade* most popular. "He wrote with much intelligence but more feeling."

**Braham**, **John**, *tenor*. b. London, 1774; d. there, Feb. 17, 1856. Son of poor Jews (real name probably Abraham); pupil of Leoni; début 1787; later pupil of Rauzzini, second début 1796; after period of success on the Continent, he enjoyed career of great popularity in England 1801-1826; composed several operas and wrote parts for himself in many others; lost fortune in speculations; many songs still popular, as *Death of Nelson*; toured America 1840.

**Brahms** (bräms), **Johannes**, *compr.* b. Hamburg, May 7, 1833; d. Vienna, Apr. 3, 1897. Son of **Johann Jacob** (1806-72), contrabassist at Hamburg theatre, he studied with his father and Cossel until he was ten, then with Marxsen pianoforte and some theory. He appeared in public in 1849, at a concert of Wachtel's and at one of his own. Touring through North Germany with Remenyi in 1853 he met Joachim who introduced him to Liszt and Schumann, both of whom greeted him enthusiastically. S. in a famous article *Neue Bahnen* (New Paths). From 1854-1858 B. was court conductor at Lippe-Detmold, then he returned to Hamburg where he stayed except for occasional concert trips until 1860 when he went to Winterthur. In 1862 he moved finally to Vienna; he conducted at the Singakademie for one season and at the Gesellschaft der Musikfreunde for three, 1872-75; the rest of his life

with some holiday trips and increasingly rare public appearances was taken up by composition.

The early accounts of his playing describe it as fluent and brilliant, but later, perhaps from lack of care, it became incoherent and blurred. Schumann's enthusiasm for his early pf. pieces was not shared by all, and there was much discussion about them and about the first pf. concerto, which B. brought out himself in Leipzig in 1859. The early chamber music, two orchestral serenades (1860), the *German Requiem* (1865, and with added movements 1868), *Variations on a theme by Haydn* made his name familiar to audiences, so that his first symphony (not produced until 1876) was awaited with great eagerness. Its appearance caused a renewal of discussion; B. was accused of imitating Beethoven, and praised for continuing the master's work. He was also used, with some injustice, to support the cause of absolute music against the ardent Wagnerites. His later orchestral works, *Akademische* and *Tragische* overtures, the 3 other symphonies, 3 other concertos, later chamber music have placed him beyond question among the great masters. His songs once declared "unvocal" are universally recognized as expressing the soul of the poetry. Present discussion of him is between those who complain of lack of color, of the appreciation of the sensuous qualities of music, a dry formalism and those who exalt the intellectual content, the purity of form, originality of scheme, and technical skill. His admirers find broad and deep emotional feeling, an impersonal passion subordinated to a lofty sense of form. To Hadow, Brahms fulfils the desire for "a composer who while he maintains and develops the harmonic traditions of the Romantic School shall even more devote himself to the restoration and evolution of musical structure, who shall take up the classical form where Beethoven left it . . . and raise it to a fuller organization." So Huneker calls him "the greatest contrapuntist after Bach, the greatest architectonist after Beethoven."

**Brambach** (bräm-bäk), **Kaspar Joseph**, *compr.* b. Bonn, July 14, 1833; d. there, June 20, 1902. Studied under A. Zur Nieden and Ferd. Hiller and at Cologne Cons., where later he taught; director and teacher at Bonn. Composed secular cantatas *Frühlingshymnus*, *Prometheus*, etc., pf. concerto, and chamber music.

**Brandeis** (brän-dis), **Frederick**, *pst.*, *compr.* b. Vienna, July 5, 1835 (or 1832?); d. New York, 1899. Pupil of J. Fischhof, Czerny, Rufinatscha, and of Meyerhofer in N. Y.; début N. Y. 1851; toured as *pst.*, various positions as *orgt.* Several comp. for orch. and chamber music.

**Brandt** (brändt), **Marianne** [pseud. of **Marie Bischof**], *dram. contralto.* b. Vienna, Sept. 12, 1842. Pupil of Frau Marschner at Vienna Cons. and of Viardot-Garcia in Paris; début Graz 1867; Berlin 1868-86; sang *Kundry* in *Parsifal* 1882, alternating with Materna; 1886-1890, N. Y.; then taught in Vienna. At her best during Berlin period, compass of voice so extensive that she sang both soprano and contralto parts.

**Brassin** (bräs-san), **Louis**, *pst.*, *compr.* b. Aix-la-Chapelle, June 24, 1840; d. St. Petersburg, May 17, 1884. Son of baritone, who changed name from De Brassine, nephew of Drouet, flute player; pupil at Leipzig Cons. of Moscheles; teacher 1866 at Stern Cons. in Berlin, at Brussels Cons. 1869-78, and at St. Petersburg Cons. 1878-84. Appeared early in public, and made tours with brothers **Leopold** (1843-1890) *pst.* and **Gerhard** (b. 1844) *vl.* Louis composed *Ecole moderne du piano*, pf. études, transcriptions, 2 operas, etc.

**Braun, Mrs. A.**, see **Brema, Marie**.

**Bree** (brä), **Jean Bernard van**, *vl.*, *compr.* b. Amsterdam, Jan. 29, 1801; d. there, Feb. 14, 1857. Pupil of Bertelmann; orch. player at Amsterdam; founded "Cecilia" 1840; director of music-school; composed 3 operas, masses, cantatas, chamber music.

**Breitner** (brüt-ner), **Ludovic**, *pst.* b. Trieste, Mar. 22, 1855. Studied at Milan Cons. and with Rubinstein

and Liszt; composed music to *Wilhelm Meister*, song cycles, etc.; established and conducted Philharmonic Society in Paris; visited America in 1900; Stern Cons., Berlin, 1909; Peabody Cons., Baltimore, 1912.

**Brema** (brä-ma), **Marie** [pseud. of **Minnie Fehrmann**], *dram. mezzo sop.* b. Liverpool, Feb. 28, 1856. Father of German origin, mother from Virginia; early taste for music not cultivated until after marriage to A. Braun 1874; after study with Henschel, début at Monday Pop. Concert 1891 under name of Bremer; *dram. début* same year; first appeared at Bayreuth 1894; since then has sung Wagnerian rôles with success in Eng., America, and Paris; has created parts in many operas and oratorios, chiefly at English festivals where her rich voice has made her a great favorite.

**Breslaur** (bres-lowr), **Emil**, *teacher.* b. Kottbus, May 26, 1836; d. Berlin, July 27, 1899. Studied at Stern Cons.; teacher at Kullak's Acad.; founder and director of Piano-Teachers' Seminary; editor of *Klavierlehrer*, and author of several important books on pf. playing and pf. literature.

**Bréval** (brä-val'), **Lucienne** [pseud. of **Bertha Agnes Lisette Schilling**], *dram. sop.* b. Berlin, Nov. 4, 1869. Pupil of Warat, Obin, Giraudet at Paris Cons., where she took first prize for opera 1890; début 1892, Paris Opéra, where she has since sung, except for season at Opéra Comique in 1901; in America 1900, 1902.

**Bréville** (brä-vil'), **Pierre Onfroy de**, *compr.*, *condr.* b. Feb. 21, 1861. Pupil at the Paris Conservatory and of César Franck; studied for the bar and a diplomatic career; music critic *Mercur de France* 1898-1901; teacher at *Schola Cantorum*; compositions include orchestral and choral works, masses, motets, songs, piano and organ pieces.

**Brewer, John Hyatt**, *orgt.*, *compr.* b. Brooklyn, Jan. 18, 1856. Boy soprano in several churches, pupil Navarro (harm.) and Buck and others (org.); various positions as *orgt.* in N. Y.; active member of



many musical societies; has conducted several choral societies; teaches singing, org., and theory. Has composed church and organ music, glees, songs, and choral works, suite for orchestra (Ms.).

**Bridge, Sir John Frederick**, *compr.* b. Oldbury, near Birmingham, Dec. 5, 1844. Chorister in Rochester Cathedral, where his father became lay clerk in 1850, article to John Hopkins, orgt.; held various org. appointments at Windsor (where he was pupil of J. Goss), at Manchester, and finally at Westminster Abbey as deputy 1875 and in full 1882; in consequence of this office he had charge of the music for Queen Victoria's jubilee 1887 and King Edward's coronation 1902. He took degree Mus. Doc. at Oxford 1874; was knighted 1897 and has received many honorary titles. He taught at Owens College while in Manchester, is Gresham Prof., prof. at Univ. of London, examiner in several colleges. Composed oratorios, anthems, etc., collected "Abbey Chants," wrote *Primer of Counterpoint*, etc. "His works show the vivacity of his mercurial temperament." [Grove.] His brother, **Joseph Cox B.**, *orgt.* b. Rochester, Aug. 16, 1853. Pupil of Hopkins, and pupil and assistant of brother at Manchester; Mus. Doc. Oxford 1885; since 1877 orgt. at Chester Cathedral; prof. mus. Durham Univ. 1908; revived Chester Festivals, founded Chester Mus. Soc. Composed festival cantatas, symphony, pf. music, songs, and part-songs.

**Brink, Jules ten**, *compr.* b. Amsterdam, Nov. 4, 1838; d. Paris, Feb. 6, 1889. Pupil of Dupont in Brussels, Richter in Leipzig; director Lyons 1860-68, after that in Paris; wrote symphonic poems, one-act opera, etc.

**Brisson (bris'-sôn), Frédéric**, *pst.* b. Angoulême, Dec. 25, 1821; d. Orléans, June or July, 1900. Pupil of Garandet; an elegant pianist, a distinguished performer on harmonium, for which he wrote much; published, beside operetta and organ method, more than 150 slight pf. pieces.

**Bristow, George Frederick**, *compr.* b. Brooklyn, Dec. 19, 1825; d. New York, Dec. 13, 1898. Studied in London with Macfarren; cond. Harm. Soc., Mendelssohn Union, orgt. in several churches, head of mus. dept. N. Y. public schools, original member and cond. of N. Y. Philharmonic. Composed opera *Rip Van Winkle* 1855, a cantata *Niagara*, and symphonies, quartets, etc. Made an early stand for American music.

**Britton, Thomas**, *amateur.* b. Higham Ferrers, or Wellingborough, Northampton, about 1651; d. London, Sept. 27, 1714. Known as "Musical Small-coal Man," because he dealt in coal; 1678 established weekly concerts over his shop and a musical club for practise, both frequented by aristocratic and famous people, Handel, Pepusch, etc. Also known in book collecting circles.

**Brockway, Howard A.**, *compr., pst.* b. Brooklyn, Nov. 22, 1870. Studied pf. with Korthauer and in Berlin 1890-1895 with Barth and O. B. Boise; conducted concert of own works Berlin, 1895; teaching in New York, and Peabody Conservatory, Baltimore. Equipped by unusually thorough training, he has composed early in difficult forms, symph., symph. ballad, romanza for vln. and orch., etc. *Sylvan Suite* for orch. best known.

**Brodsky, Adolf**, *vlt.* b. Taganrog, Russia, Mar. 21, 1851. Studied at Vienna Cons. 1862-63 with J. Hellmesberger, of whose quartet he became a member; studied also with Laub in Moscow, where he taught at Cons.; cond. at Kieff 1879; taught at Leipzig Cons. 1882-83, in N. Y. 1891-94, in Berlin 1894, at Manchester Royal Coll. of Mus., of which he became director in 1895.

**Broekhoven (brék-hō-fen), John A.**, *teacher, theorist.* b. Beek, Holland, in 1852. Prof. of harmony and counterpoint at Cincinnati Coll. of Music; has written text-books, *Suite créole* for orch., overture *Columbia*, etc.

**Bronsart, Hans von** [really **B. von Schellendorf**], *condr.* b. Berlin, Feb. 11, 1830. Studied at Berlin

Univ., lessons in theory from Dehn, piano with Kullak and Liszt; conducted "Euterpe" Leipzig; "Gesellschaft der Musikfreunde" Berlin; is "Hofmusikintendant" Berlin; comp. opera *Der Corsár*, symph., well-known pf. concerto. His wife **Ingeborg** (née **Starck**) *pst.*, *compr.* b. St. Petersburg, Aug. 24, 1840; d. Munich, June 17, 1913. Pupil of Henselt and Liszt; first concert at 12; married Hans von B. 1862; composed 3 operas, pf. music in all forms.

**Broschi** (bros-ke), **Carlo**, see **Farinelli**.

**Broustet** (brö-stä), **Edouard**, *pst.* b. Toulouse, Apr. 29, 1836. Studied with Stamaty, Litolff, and Ravina; after tours to St. Petersburg, Spain, and Portugal, settled in Toulouse where he has composed pf. concerto, chamber music, pf. pieces.

**Brown**, **Obadiah Bruen**, *teacher.* b. Washington, D. C., July 2, 1829; d. Malden, Mass., Mar. 5, 1901. Pupil in Boston of Zerrahn, Parker, David Paine; in Leipzig of Lobe and Plaidy; teacher in several Mass. state normal schools, *orgt.* in Boston; director of music, public schools, Malden; edited several collections for school use, composed choruses, anthems, etc.

**Bruch** (brük), **Max**, *compr.* b. Cologne, Jan. 6, 1838. Mother (née *Almenröder*), a singer, guided his education; first lessons in theory from Breidenstein at Bonn; having gained four-year scholarship at Frankfurt-on-Main, studied under Hiller, Reinecke, and Breuning; taught and brought out first operetta at Cologne; produced opera *Loreley* on libretto written for Mendelssohn at Mannheim 1863; has held various positions as director at Coblenz, of Stern Singing Soc. Berlin, of Liverpool Harmonic Society, of Orchesterverein at Breslau; married singer Emma Tuczek 1881; came to America 1883, brought out *Arminius* at Boston by Cecilia Society. Has composed several cantatas of epic nature, *Odyseus*, *Arminius*, *Achilleus*, *Frühjof*; his *Fair Ellen* a favorite with choral societies; songs; 4 vln. concertos, of which the 1st, in G, is very popular; pieces for 'cello (notably *Kol Nidrei* a Hebrew melody).

His music is marked by clearness and purity of melodic idea and unusual skill in combinations of vocal and orchestral masses.

**Bruckner** (brök-ner), **Anton**, *orgt.*, *compr.* b. Ansfelden, Austria, Sept. 4, 1824; d. Vienna, Oct. 11, 1896. Earliest lessons from father, a village school-master; while *orgt.* at Linz Cathedral after 1855 he studied in Vienna with Sechter and Kitzler; 1867 *orgt.* in Vienna and prof. at Cons., 1875 lecturer at Univ.; 1869 and 1871 played in France and England as *org. virtuoso*. His compositions include a string quartet, 3 grand masses, a *Te Deum*, 8 symphonies, and 3 movements of a 9th. He lived, even in the capital, the simple life of a villager, distressed by the violent hostility which his works aroused, but never permitting this to move his earnest persistence. He was a devoted adherent of Wagner's theories and in his symphonies he aimed to apply them to absolute music. Much of the hostility which he encountered was due to the fact that he was regarded probably against his wish as the symphonist selected by the Wagnerites to oppose Brahms. Viewed apart from their contemporary critical quarrel, his music appears as a somewhat uneven combination of passages showing power, nobility, and imagination with passages of tedious length and heavy and pedantic dryness.

**Brüll** (brül), **Ignaz**, *pst.*, *compr.* b. Prossnitz, Moravia, Nov. 7, 1846; d. Vienna, Sept. 17, 1907. Pupil of Epstein, Ruffinatscha, and Dessoff; successful concerts in Vienna and other cities, notably in London in 1878; teaching in Vienna after 1872; opera *Das goldene Kreuz*, Berlin 1875, had wide success in other cities; has composed 9 other operas, a symph., an overture, 3 concertos, etc.

**Brumel** (brü-mel'), **Anton**, *compr.* b. about 1480; d. about 1520. Pupil of Okeghem; lived at courts of Dukes of Sora and Ferrara; composed at least 15 masses, motets, and other sacred music; said by contemporaries to have excelled by



industry rather than genius; wrote a comp. in 8 parts, each in different church mode.

**Bruneau** (brü-nō), [Louis Charles Bonaventure], **Alfred**, *compr.* b. Paris, Mar. 3, 1857. Of musical parents; studied at Paris Cons. 'cello with Franchomme, comp. with Massenet; critic for *Gil Blas* and *Figaro*; conductor Opéra Comique 1903. Has composed overture, 3 choral symphonies, 2 collections of songs, and a *Requiem* mass beside the 5 operas which are his chief works. Of these *Le rêve*, *L'Attaque du moulin*, *Messidor* and *L'Ouragan* are on texts either written by Zola or based on his works, the last two being in prose. Music at first was considered very difficult and harsh, because of effort made at accurate delineation of characters, which is strikingly successful; each work has a characterized and influential setting, like the storm in *L'Ouragan*, which gives atmospheric unity. Has published also 3 volumes of acute musical criticism.

**Brunner** (broo-ner), **Christian Traugott**, *orgt., cond.* b. Brünlos, Erzgebirg, Dec. 12, 1792; d. Chemnitz, Apr. 14, 1874. Organist and conductor of choral societies; composed instructive pf. pieces, variations, etc.

**Bucalossi** (boo-ca-loš'-si), **Ernest**, *compr.* Composed from early years; pupil at Royal Acad. Mus.; in 1881 succeeded his father as conductor at London theatre; conductor with traveling company; *compr.* of popular dance music, notably *La Gitana waltz*.

**Buck, Dudley**, *orgt., compr.* b. Hartford, Conn., Mar. 10, 1839; d. Oct. 6, 1909, at Orange, N. J. Pupil of Babcock, at Leipzig Cons. of Plaidy, Moscheles, Hauptmann, and Rietz, at Dresden of Schneider, and at Paris; organ appointments in Hartford, Chicago, Boston (where his recitals as *orgt.* of Music Hall Ass'n had great influence), and in N. Y.; asst. cond. of Thomas Concerts, N. Y.; director of Apollo Club; retired from all but theoretical and comp. work 1902. Composed oratorios *Golden Legend*, *Light of Asia*, cantatas *Legend of Don Munio*, *Centennial Meditation of Columbia* (for Exposition 1876), several excellent

short sacred cantatas, songs, anthems, org. pieces. His music shows skill, intelligence, freedom from pedantry, and much of the elements of popularity. Has had wide influence in extending respect for American music and in training younger men, Chadwick, Gleason, Eddy, Neidlinger being his pupils.

**Buhlig, Richard**, *pst.* b. Chicago, 1880 of German parents. Went to Vienna 1887 as pupil of Leschetizsky. Début 1900, London 1905, in the U. S. 1907. Thoughtful and serious artist, of unusual executive ability.

**Bull, John**, *orgt., compr.* b. Somersetshire, about 1563; d. Antwerp, Mar. 12 (13?), 1628. Pupil of Blitheman; *orgt.* at Hereford Cathedral and 1591 of Chapel Royal; Mus. Doc. Oxford 1592; Gresham Prof. of Mus. 1597; in service of Prince Henry 1611 although Roman Catholic; 1613 left England without leave under questionable circumstances, and in 1617 became *orgt.* at Antwerp Cath. Comp. anthems and music for org. or virginal "unequal in character, and generally more ingenious than beautiful." So brilliant a performer that he has been called "the Liszt of his age."

**Bull, Ole Borneman**, *vt.* b. Bergen, Feb. 5, 1810; d. Lysö, near Bergen, Aug. 17, 1880. Father, physician, who disapproved of musical career, but uncle and other members of family eager amateurs; lessons from Paulsen and Lundborg, but mainly self-taught; abandoned study of theology at Univ. of Christiania to conduct mus. society there; at Paris 1831, by hearing Paganini inspired to great efforts, which with poverty brought on illness; 1832 he reappeared in public and thereafter had great success in Europe and especially in the U. S.; 1848 founded national theatre in Bergen; 1870 again in U. S., where he married a second time, and where he lost a considerable fortune in an attempt to found a colony for his poor countrymen. Technical skill was fairly amazing and gave adequate expression to the patriotic spirit of the North in his compositions, which were the only ones he played.

**Bullard, Frederic Field**, *compr.* b. Boston, Mass., Sept. 21, 1864; d. there, June 24, 1904. Gave up study of chemistry; studied 4 years with Rheinberger in Munich; taught in Boston after 1892; published many expressive songs, anthems and vigorous part-songs, some of which, *Stein Song*, etc., are very popular.

**Bülow (bü-lō), Hans [Guido] von**, *pst., cond.* b. Dresden, Jan. 8, 1830; d. Cairo, Feb. 12, 1894. Taught pf. and harmony at 9 by Wieck and Eberwein; studied law at Leipzig Univ., counterpoint with Hauptmann; adopted Wagner's radical theories after performance of *Lohengrin* at Weimar; followed him to exile and learned conducting from him; pupil of Liszt at Weimar; first tour 1853 in Germany and Austria; held various appointments as teacher (Stern Cons. 1855, etc.); court *pst.*, and *cond.* in several places, notably Meiningen, where he brought the orch. to height of excellence 1880-85; married 1857 Cosima Liszt (later the wife of Wagner) from whom he separated 1869; married actress Marie Schanzer 1882; gave 139 concerts in America 1875-76. His wonderful power of intellectual analysis of music not only appeared in his finished playing but is preserved in his admirable critical editions, as those of Beethoven's sonatas and such pianoforte arrangements as that of *Tristan and Isolde*. His phenomenal memory enabled him to do justice to the largest possible repertoire; he also set the fashion of conducting without score. His playing seems to have been a triumph of careful analytical preparation combined with an apparently spontaneous emotional expression.

**Bungert, August**, *compr.* b. Mülheim-on-Ruhr, Mar. 14, 1846. Pupil of Kufferath and at Cologne Cons.; music director at Kreuznach; further studies in counterpoint with Kiel in Berlin 1873-81; living in Italy since 1882. Has written pf. quartet which took prize in Florence 1878, comic opera produced Leipzig 1884, etc.; his great works are two dramatic cycles not yet

completed based on the Iliad and the Odyssey, after Wagnerian models; *Odysseus Heimkehr*, first part produced 1896, excited considerable comment.

**Buonamici (bü-ō'-na-mē'-che), Giuseppe**, *pst.* b. Florence, Mar. 12, 1846. First taught by uncle Ceccherini; by Von Bülow and Rheinberger at Munich Cons. 1868-70; teacher there 1870-73; conductor of choral soc. in Florence, and founder of trio society and teacher there; his greatest work is editing of Beethoven sonatas and composition of technical studies based on difficulties in Beethoven. Son **Carlo**, b. Florence, June 20, 1875. Pupil of mother and father, and of Van Zeil at Würzburg; came to Boston 1896, as teacher and concert pianist; 1908, with Felix Fox, founded Fox-Buonamici School.

**Buranello**, *see* Galuppi.

**Burdett, George Albert**, *orgt.* b. Boston, June 17, 1856, Trained under J. W. Hill, and Paine at Harvard where he was graduated with "highest musical honors" in 1881; studied in Germany under Haupt in Berlin and at Hanover; since 1895 *orgt.* at Central Ch., Boston; founder of Am. Guild of Orgts., first dean N. E. Chapter; published anthems, organ music, and pf. pieces.

**Burgmüller (burg-müller), Johann Friedrich Franz**, *compr.* b. Regensburg, 1806; d. Beaulieu, France, Feb. 13, 1874. Composer of pf. music mainly for young people and useful early studies. Brother **Norbert** (1810-1836), composer of great promise but immature achievement.

**Burgstaller, Alois**, *dram. tenor.* b. Holzkirchen, Sept. 27, 1871. Pupil of Kniese; Bayreuth 1894-1901; Metropolitan, N. Y., 1902-08, first *Parsifal* in N. Y. 1904.

**Burmeister (bur-mī-ster), Richard**, *compr., pst.* b. Hamburg, Dec. 7, 1860. Studied with Liszt in Weimar, Budapest or Rome 1880-1883; teacher in Hamburg Cons.; director of pf. at Peabody Conservatory, Baltimore, 1885-1897; then in New York, now in Europe; a brilliant pianist and *compr.* of skill; has written symph. poem, etc., re-scored



Chopin's F minor concerto, added orch. part to Liszt's *Concerto Pathétique*, etc.

**Burmester, Willy**, *vlr.* b. Hamburg, Mar. 16, 1869. First pupil of father, later of Joachim; brilliant player of virtuoso class; made début when a child; has toured since 1886; in 1890 conductor at Sondershausen; greater success on the Continent than in England or America.

**Burnand, A. B.**, *see* Strelezski, Anton.

**Burney, Charles**, *writer.* b. Shrewsbury, Apr. 12, 1726; d. Chelsea, Apr. 12, 1814. Pupil on org. of Baker and Arne; orgt. at various provincial stations; Mus. Doc. Oxford 1769, F. R. S. 1773; composed music for few dramas, sonatas, cantatas, etc., adapted *The Cunning Man* from Rousseau's *Devin du village*. Chief works are *Present State of Music in France and Italy*, *Present State of Music in Germany*, *the Netherlands*, etc., which are accounts of his own tours, and his *General History of Music*; in 4 volumes, 1776-89, which contains much information and reflects admirably the 18th century point of view.

**Burrowes, John Freckleton**, *writer.* b. London, Apr. 23, 1787; d. there, Mar. 31, 1852. Pupil of Horsley; for 40 years orgt. in London; composed forgotten instrumental music; wrote much used *Piano Primer*.

**Burton, Frederick Russell**, *compr.* b. Jonesville, Mich., Feb. 23, 1861; d. Sept. 30, 1909, Lake Hopatcong, N. J. Graduated at Harvard 1882; organizer and cond. of Choral Society at Yonkers, N. Y.; mus. crit. N. Y. *Sun*; composer of *Hiawatha*, dramatic cantata based on actual Indian themes, as result of special study.

**Busby, Thomas**, *writer.* b. Westminster, Dec., 1755; d. London, May 28, 1838. Pupil of Knyvett and Battishill; orgt. at Newington. Composed oratorio *The Prophecy* on Pope's *Messiah* and music for other odes and some plays; wrote several musical articles and essays, *Dictionary of Music*, *History of*

*Music* (compiled from Hawkins and Burney), and 3 volumes of *Concert-room and Orchestra Anecdotes*, of much interest about contemporaries.

**Busch (bush), Carl**, *compr.* b. Bjerre, Denmark, Mar. 29, 1862. Studied at Cons., vln. with Tofte, comp. with Hartmann and Gade; played in orch. and studied in Paris under Godard and Gounod; settled in Kansas City 1889; established Philharmonic Orch. there; composed works for orchestra, symphonic rhapsody, symphony, vln. music, the dramatic cantatas *League of the Alps*, *King Olaf*, and songs.

**Busnois (bü-nö-ä), Antoine**, *compr.* b. Picardy, France; d. Bruges, Nov. 6, 1492. Pupil of Okeghem, musician in service of Charles the Bold; cited as authority by contemporary theorists; 2 magnificats, a mass, and some secular songs are extant.

**Busoni (bu-zō'-ni), Ferruccio (fer-ruchi-o) Benvenuto**, *pst., compr.* b. Empoli, near Florence, Apr. 1, 1866. Father played clarinet, mother (Anna Weiss) pianist gave him first lessons; début Vienna at age of 9, studied there with Hans Schmitt and in Graz with Remy (Meyer); at 17 so successful in Italy that a medal was struck in his honor by Florence and he was elected a member of Accademia Filarmonica at Bologna; 1886 Leipzig; teaching Helsingfors 1888; at Moscow 1890, after taking Rubinstein prize; at Boston, Mass. 1891-93; in 1894 located in Berlin; 1908-1909 at Vienna, with occasional tours; 1913 director Liceo Musicale, Bologna; opera *Die Brautwahl*, Hamburg, Apr. 13, 1912.

**Bussler, Ludwig**, *theorist.* b. Berlin, Nov. 26, 1838; d. there, Jan. 18, 1901. Son of Robert, painter, author, and statesman, grandson of Karl, singer; choir boy under Von Hertzberg; taught theory by Dehn and Grell, instrumentation by Wieprecht, teacher of theory at Berlin. Theatre conductor there; musical critic for *National Zeitung*. Has written many useful books on harmony and composition, several of which have been translated into English.

**Butt, Clara, *contralto*.** b. Southwick, near Brighton, Eng., Feb. 1, 1873. Pupil of Rootham at Bristol; 1889 of J. H. Blower at Royal Coll. of Mus., where she gained scholarship; début London 1892; studied with Bouhy at Paris 1895; voice of great depth and beauty and commanding stage presence have made her much in demand for festivals and concerts; many compositions written for her, among them Elgar's *Sea Pictures*. Married, 1900, **R. Kennerley-Rumford, *baritone***, b. London, Sept. 2, 1870. Pupil of Henschel, Beume, and Sbriglia; début London 1893; known as fine, really artistic singer.

**Butterfield, James Austin, *compr.*** b. Hertfordshire, Eng., May 18, 1837; d. Chicago, July 6, 1891. Taught by father, a 'cellist, learned to play vln. before 10; sang in Harm. Soc. of town, where he studied mus. of Handel's and other oratorios; at 15 deputy leader of orch.; parent's refusal to allow him to follow music drove him to U. S., where he settled in Chicago at 19; taught vln. and singing; induced parents to emigrate; published journal in Indianapolis; taught in Chicago 1867-80, conducted Chicago Jubilee 1873; 1880 director of Norwich (Conn.) School of Vocal Art; 1888 returned to Chicago; composed many popular songs (*When You and I were Young, Maggie*, etc.), convention singing books, cantatas, notably the spectacular *Belshazzar*.

**Buxtehude** (bux-te-hū-da), **Dietrich, *orgt., compr.*** b. Helsingör, Denmark, 1637; d. Lübeck, May 9, 1707. Father Johann, *orgt.* died 1674, may have been his teacher; 1668 became *orgt.* at Marienkirche, Lübeck, and held the post until his death; 1673 organized *Abendmusiken*, concerts on Sunday afternoons in Advent of concerted pieces for chorus and orchestra and organ works. These concerts were deservedly famous and widely influential (Bach walked 50 miles to hear them). As composer, he is important for having developed purely instrumental music, even before Bach, in his organ works and clavier pieces. Many of the clavier pieces are lost; two vols. of organ works published by Spitta; also wrote a large number of vocal works.

**Byrd, William, *compr.*** b. London, Eng., 1542 or 1543; d. there, July 4, 1623. Said to have been pupil of Tallis; *orgt.* at Lincoln Cathedral about 1563; shared post of *orgt.* at Chapel Royal with Tallis; and these two also held patent for selling and publishing music; held his position and estates, by singular favor, although he and his family, as Catholics, were in constant danger of prosecution. Composed madrigals, masses, and services for the Catholic ritual as well as a collection of music for the virginal, published in the Fitz William Virginal book and in Lady Nevill's work.

## C

**Cabezón, Felix Antonio de, *orgt., harpsichord player*.** b. Madrid, Mar. 30, 1510; d. there, May 24, 1566. Blind from birth, yet eminent performer; chamber musician to Philip II; arranged works of other men for his instruments; edition of his works by Pedrell include *ricercari*, motets, exercises, chiefly for organ.

**Caccini (ka-chē'-ni), Giulio** [known as **Giulio Romano**], *compr.* b. Rome, about 1550; d. Florence, Dec., 1618. Pupil of Scipione della Palla in singing and lute playing; served Duke of Tuscany as singer after 1578; followed Galilei in composing

for single voice; then composed solos in recitative form, performed with great success in houses of Bardi and Corsi in Florence; then, after some detached dramatic scenes, collaborated with Peri in producing the first real opera, *Euridice*, 1600; in treatise *Le Nuove Musiche* C. explains theory of recitative on which was based the new form of which he was, though not the inventor, an early supporter.

**Cady, Calvin Brainard, *teacher*.** b. Barry, Ill., June 21, 1851. His father was a pioneer minister in the West, so that the boy's early education



was in the old-fashioned country singing school and convention choruses; graduated from Oberlin (Ohio) Conservatory of Music, 1872; went to Leipzig and studied with Plaidy, Paul, Richter, and Papperitz; taught music in public schools of Oberlin 1870; teacher of piano and harmony, Oberlin Conservatory, 1874; prof. of music, University of Michigan, 1880-88; in charge of work with children and teachers, Chicago Conservatory of Music, 1888-1894; lives in Boston, head of School of Music Education, and also lectures on musical pedagogy at Institute of Musical Art, New York and Teachers' College, Columbia University. Author of a course in *Music Education*, in three volumes, and *Student's Reference Work*; was a charter member of the Music Teachers' National Association, founded in 1876. The main object of his professional labor is "to establish music as a genuinely educational subject and to bring out its correlation with other major subjects of study."

**Cadman, Charles Wakefield**, *compr.* b. Johnstown, Pa., Dec. 24, 1881; moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler and Von Kunits, with advice and criticism from Emil Paur; first published compositions, semi-popular style, in 1898; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital *American Indian Music Talk*; organist East Liberty Presbyterian Church and musical critic of *Pittsburg Dispatch*; contributor to musical periodicals; published works include *The Vision of Sir Launfal*, male voices, *Four American Indian Songs*, song cycles *The Morning of the Year*, *Sayonara*, *Three Moods* for orchestra, organ pieces, songs, part-songs and piano pieces.

**Caffarelli** (kaf-fä-rel'-li), [pseud. of Gaetano Majorano], *singer*. b. Bari, Naples, Apr. 16, 1703; d. Santo Dorato, near Naples, Feb. 1, 1783 [Eitner; others give Nov. 30, 1783]. Son of peasants, adopted name C.

in gratitude to Caffaro or Cafaro, who first aided him; studied five years with Porpora; début Rome 1724, followed by brilliant success in Italy and Paris; appearances in London 1737-38 seem to have been disappointing; purchased dukedom and title of Santo Dorato; rival of Farinelli whom some say he excelled in slow airs and chromatic scales; many stories are told of his ridiculous vanity and presumptuous pride.

**Caldara** (käl-dä'-ra), **Antonio**, *compr.* b. Venice, about 1670; d. Vienna, Dec. 28, 1736. Chorister at St. Mark's; pupil of Legrenzi; held various posts in Italy and Spain before becoming vice-capellmeister in Vienna under Fux; composed dignified church music, showing florid tendency of times; very prolific, having written 36 oratorios, 66 operas, besides smaller works.

**Caldicott, Alfred James**, *compr.* b. Worcester, Eng., Nov. 26, 1842; d. near Gloucester, Oct. 24, 1897. Chorister Worcester Cath., articulated pupil of Done; studied at Leipzig Cons. under Moscheles, Hauptmann, etc.; orgt. in Worcester, teacher of harmony at Royal Coll., and director at Albert Hall and theatres in London; composed cantatas (*Widow of Nain* 1881), operettas, part-songs.

**Caletti-Bruni**, *see* Cavalli, Francesco.

**Calkin, John Baptiste**, *orgt.*, *compr.* b. London, Mar. 16, 1827; d. Apr. 15, 1905. Pupil of father James C.; orgt. and precentor in several churches; teacher at Guildhall School of Music; composed anthems, glees, etc.

**Callaerts** (kal'-lär-ts'), **Joseph** [Jacques], *orgt.* b. Antwerp, Aug. 22, 1838; d. there, Mar. 3, 1901. Pupil of Lemmens at Brussels Cons.; orgt. at Jesuit College 1851-56; later of cathedral at Antwerp and teacher of org. at music school; composed comic opera, symphony, cantata, masses, etc.

**Callcott, John Wall**, *compr.* b. Kensington, Nov. 20, 1766; d. Bristol, May 15, 1821. Son of builder, first intended to be surgeon; learned music from observation and acquaintance with Henry Whitney, orgt. at Kensington, Arnold, Cooke and Sale, without receiving any

regular instruction; member of orch. of Academy of Ancient Music; composed for Catch Club in 1789, winning all four prizes offered by them; studied instrumental music under Haydn 1791; Mus. Doc. Oxford 1800; began a dictionary, published *Musical Grammar* 1806; mind failed 1807; chief works glees. His son **William Hutchins C.** (1807–1882) also compr., chiefly of anthems, and his grandson **William Robert Stuart C.** (1852–1886) orgt. of great promise.

**Calvé** (kal-vā), **Emma**, *dram. sop. b.* Aveyron, 1864 [1866?]. Real name **de Roquer**; daughter of simple peasants; educated at convent in Montpellier; left at 15, renouncing religious aspirations to help support family; after study in Paris under Puget's direction, made concert début at charity concert, Nice, 1881, in place of Cruvelli; début Brussels 1882; after year's study with Marchesi made Paris début at Th. Italien, Dec. 16, 1884; sang at Opéra Comique 1884–86 and in Milan without great success; after more study in Paris with Mme. Laborde, created *Santuzza* in *Cavalleria Rusticana* 1890, returned to Opéra Comique, singing her great part, *Carmen*, first in 1892; appeared in London and New York 1893, toured Russia and Spain 1894–95; created parts in *La Navarraise* 1894 and *Sapho* 1897; not only singer of wide and well-founded popularity, but actress of unusual originality, as is shown in *Carmen* and *Marguerite*; retired 1913.

**Cambert** (kon'-bār'), **Robert**, *compr. b.* Paris, 1628; d. London, 1677. Pupil of Chambonnières; orgt. at St. Honoré, intendant of music to Anne of Austria; composed *La pastorale*, first French opera after Italian fashion, 1659; when Perrin received letters patent for establishing national opera in 1669 Cambert was associated with him; composed *Pomone* 1671, and other works; after 32 years, driven from France by intrigues of Lully, he became master of music to Chas. II of England.

**Camp, John Spencer**, *orgt., compr. b.* Middletown, Conn., Jan. 30, 1858. Graduated Wesleyan Univ. 1878;

studied mus. with Parsons, Shelley, Buck and Dvořák; dir. Hartford (Conn.) Philh. Orch.; orgt. and choir-master 1st Cong. Ch., Hartford; founder Guild of Organists; composed cantatas, orch. works, string qt., pf. and organ pieces, songs, anthems and services.

**Campagnoli** (kām-pān-yo-li), **Bartolomeo**, *vlt. b.* Cento, Sept. 10, 1751; d. Neustrelitz, Nov. 6, 1827. Pupil of Dall' Ocha, Guastarobba, and Nardini; led various bands in Italy, finally conductor at Gewandhaus, Leipzig, 1797–1815; gave successful concerts in Italy; friend of Cherubini.

**Campana** (kām-pā'-na), **Fabio**, *compr., singing teacher. b.* Leghorn, Jan. 14, 1819; d. London, Feb. 2, 1882. Educated at the Liceo in Bologna; produced several unsuccessful operas; settled in London about 1850; taught singing there and produced operas *Almina* 1860 and *Esmeralda* 1869 which seem to have been successful more because of the casts than the music.

**Campanari** (kām-pa-nā'-ri), **Giuseppe**, *dram. baritone. b.* Veneto, Italy, 1859. First a 'cellist in orch. at La Scala, Milan, and in Boston Symph. Orch. until 1893, when he definitely became opera singer; member of Hinrichs Opera Co., of Metropolitan after 1899; successful in many concerts; now living in New York. His brother, **Leandro**, *vlt. b.* Rovigo, Oct. 20, 1857. Studied at Milan Cons.; after European tours, made American début with Bost. Symph. Orch. 1881; teaching and playing as member of orch. in Boston until 1887; teacher in Cincinnati College of Music 1890–97; director and concert-conductor at Milan; has written text-books and songs.

**Campanini** (kām-pa-nē'-ni), **Italo**, *dram. tenor. b.* Parma, June 29, 1846. d. Vigatto, near Parma, Nov. 22, 1896. Studied at school of Griffini, and at Cons. of Parma; début, 1869, Odessa; after study with Lamperti, won success at production of *Lohengrin* at Florence 1871; sang in London 1872–1882; toured America, lived several years in New York.



**Campra** (kon-prä), **André**, *opera compr.* b. Aix, Dec. 4, 1660; d. Versailles, July 29, 1744. Pupil of Guillaume Poitevin; master of music Toulon Cathedral 1680, at Arles 1681, at Toulouse, 1683-1694; thence he went to Paris, filling several church appointments, leaving to begin a secular career as opera composer; conductor Royal Orchestra 1722; he wrote 18 works for the stage, a number of cantatas and motets.

**Cannabich, Christian**, *vl., condr.* b. Mannheim, 1731; d. Frankfort, Feb. 22, 1798. Son of **Matthias**, flute player; pupil of Stamitz and in Italy of Jommelli; leader of orch. at Munich 1765; condr. at Mannheim 1775; by bringing this orch. to then unequalled height of exactness he raised standard of expressive power; friend and admirer of Mozart; successful teacher; compr. of some popular symphonies and quartets.

**Cantor, Otto**, *compr.* b. Kreuznach, Prussia, 1857. Pupil of Lux, Mannstadt, and Rupp; living in London; compr. vocal music.

**Capocci** (kā-pot'-chi), **Gaetano**, *orgt.* b. Rome, Oct. 16, 1811; d. there, Jan. 11, 1898. Pupil of Sante Pascoli, Fioravanti, and Cianciarelli; orgt. at S. Maria Maggiore, and, after 1855, director at the Lateran; published large amount of facile, conventional church music. His son **Filippo**, also *orgt.* b. Rome, May 11, 1840; d. Rome, July 25, 1911. Learned org. and harmony from father whom he succeeded at the Lateran 1875; under influence of Guilmant developed technique to degree which won him fame; compositions, original, and modern in idea, consist of organ works and an oratorio.

**Capoul** (kā-pöl), **Joseph Amédée Victor**, *dram. tenor.* b. Toulouse, Feb. 27, 1839. Pupil at Paris Cons. of Révial, and Mocker under whom gained 1st prize in light opera; début 1861 at Opéra Comique, where he stayed until 1872; sang in England 1871-75, and Am. 1879-80; prof. of operatic singing in Nat'l Cons. N. Y.; now stage director at Paris Opéra.

**Caracciolo** (ka-ra-chi-5'-lo), **Luigi Maria**, *compr., teacher.* b. Andria, Bari, Aug. 1, 1847; d. London, July 22, 1887. Pupil of Cesi, Conti, and Mercadante at Naples Cons.; teacher in Dublin 1878-1881, and London; comp. opera and many popular songs (*Un sogno fu!* etc.).

**Carestini** (kā-res-tē'-ni), **Giovanni** [called **Cusanino**], *singer.* b. Monte Filatrano, Ancona, about 1705; d. there, 1760. At age of 12, Cusani family at Milan became patrons, hence his stage name; début Rome 1721; sang at various places in Italy until 1733, when he made English début. Engaged by Handel from 1735 when he left England to retirement in 1758; sang with brilliant success at Venice, Berlin, St. Petersburg, etc. Voice at first soprano, became strong, deep contralto of wide range.

**Carey, Henry**, *compr.* b. about 1690; d. London, Oct. 4, 1743. Reputed son of Marquis of Halifax; mostly self-taught, though he had lessons from Linnert, Roseingrave, and Geminiani; taught and wrote music for farces, and also words to some for which Lampe wrote music—chiefly burlesques and ballad operas; claim that he wrote *God save the King* has never been proved or disproved; his greatest work is charming, original ballad, *Sally in our Alley*.

**Carissimi** (kā-ris'-se-me), **Giacomo**, *compr.* b. Marino, near Rome, about 1604; d. Rome, Jan. 12, 1674. Maestro at Assisi 1624-28, and at S. Apollinare, Rome, 1628-1674; among his pupils were A. Scarlatti, Kerll, Bernhard, M. A. Charpentier; though many of his works are lost, it is known that he contributed largely to the development of recitative with a more expressive and varied accompaniment than that of his predecessors; his cantatas show that he transferred to church music the pathetic emotional style of dramatic music; his fluent melodies are among the earliest examples of characteristic Italian song.

**Carl, William Crane**, *orgt.* b. Bloomfield, N. J., Mar. 2, 1865. Pupil of S. P. Warren, Mme. Schiller (pf.)

and Guilmant; orgt. in N. J. and N. Y.; founder of Am. Guild of Orgts.; successful concert player; compiled collection of org. mus.

**Carmichael, Mary Grant**, *pst., compr.* b. Birkenhead, Eng. Studied under O. Beringer, W. Bache, Hartvigson, and Prout; excellent accompanist; composed many songs, *The Stream* song-cycle, *Snow Queen* operetta; translated Ehrlich's *Celebrated Pianists* and other works.

**Caron** (kâ-ron), **Rose** [Lucile, née Meuniez], *dram. sop.* b. Monerville, France, Nov. 17, 1857. Married before entering Paris Cons. in 1880; studied there until 1882, taking minor prizes, also with Sasse in Brussels; début Brussels 1882; from then to 1900 sung there and in Paris; 1902 prof. of singing at Cons.

**Carr, Frank Osmond**, *compr.* b. Yorkshire about 1857. Mus. Doc. Oxford 1891; composed farces and successful comic operas *Morocco Bound* 1893, *His Excellency* 1894 (book by W. S. Gilbert).

**Carré** (kär-râ), **Albert**, *director.* b. Strassburg, June 22, 1852. Studied at Strassburg Lycée; actor in Paris; director of several Paris theatres, finally 1898 of Opéra Comique, where he has brought forth a distinguished series of new and important operas.

**Carreño** (kär-râ'-nyo), **Teresa**, *pst.* b. Caracas, Venezuela, Dec. 22, 1853. Father, Minister of Finance, her first teacher; afterward studied with L. Gottschalk in New York, with G. Mathias in Paris, and with Rubinstein; after début and tour at age of 9, gave concerts until about 1875 when she went on the stage; on tours with opera companies, she played, sang, and, at one time, conducted; resumed work as concert *pst.* 1889; married E. Sauret 1872, G. Tagliapietra 1892, E. d' Albert 1895, and A. Tagliapietra 1902; composed Venezuelan national anthem, string quartet and piano pieces; known as a strong, virile performer, with masterly technique; E. A. MacDowell her pupil. Daughter **Teresita Carreño Tagliapietra**, also *pst.*, début 1906.

**Carrodus, John Tiplady**, *vt.* b. Braithwaite, Yorkshire, Jan. 20, 1836; d. London, July 13, 1895. Father violin player and leader of amateur society; C. for 6 years pupil of Molique; member, for many years leader, of Covent Garden orch.; also leader of Philharmonic Orch.; leader, with Wilhelmj, at Wagner Festival 1877; excellent teacher, at National Training School for Mus., etc.; recitals in England and S. Africa; pioneer of classical mus. in Eng.

**Carulli** (kâ-rul'-le), **Ferdinando**, *guitar player.* b. Naples, Feb. 10, 1770; d. Paris, Feb., 1841. Self-taught, he worked out modern methods of guitar playing, and attained remarkable technic; lived in Paris after 1808, teaching, playing; composed more than 300 pieces, and method.

**Caru'so** (kâ-ru-zo), **Enrico**, *dram. tenor.* b. Naples, Feb. 25, 1873. Son of a mechanic, and brought up to father's trade; as choir boy pupil of Vergine, and later of Lamperti and Concone; after singing at Caserta, made Naples début 1896; began career, Milan, 1898; successful seasons at St. Petersburg, Buenos Ayres, Milan, and Monte Carlo followed; first appearance London and New York 1903; though not distinguished as an actor, C. has a powerful and rich voice, especially suited for brilliant performance of Italian opera, both old and new.

**Carvalho** (kär-vä-lô), [really Carvaille], **Arthur Léon**, *opera manager.* b. Port Louis, Ile de France, Jan. 18, 1825; d. Paris, Dec. 29, 1897. Educated at Paris Cons.; played small parts at Opéra Comique, manager of other theatres and of Opéra Comique from 1876 to time of fire in 1887, after which he was tried and condemned to prison but acquitted on appeal and reinstated 1891. Married in 1853 **Marie Caroline Félix-Miolan**, *dram. sop.* b. Marseilles, Dec. 31, 1827; d. Puys, July 10, 1895. Entered Paris Cons. 1839, first prize in 1847; début 1850; favorite at Opéra Comique from 1872-75, 1879-85; at Opéra 1875-79.

**Cary, Annie Louise**, *contralto.* b. Wayne, Me., Oct. 22, 1842. Studied after 1859 with Wetherbee and



Wheeler in Boston and with Corsi in Milan; début Copenhagen 1867, sang in Scandinavia 2 years, studying in vacations with Viardot-Garcia; after further study in Paris with Strakosch and Bottesini, came to U. S. for 3 years in 1870; extremely popular in opera and concerts in America, in London, and St. Petersburg; married C. M. Raymond and retired 1882; now living (1910) in Norwalk, Conn.

**Casals** (ka-zal'), **Pablo**, 'cellist. b. Veudrell, Catalonia, Spain, Dec. 30, 1876. Pupil of father on org.; studied pf., vln., and clarinet; 'cello with José Garcia in 1887; on pension from the queen, studied at Madrid with Jesus de Monasterio and Tomás Breton; prof. of 'cello at Barcelona Univ.; founded chamber music society there; member Paris Opéra Orch. 1895-98; début as soloist 1898; member of Lamoureux Orch. 1900; concert tours in Europe, U. S. 1901 and 1903, and S. America; published symphonic poems, works for org. and 'cello.

**Castil-Blaze**, *see* **Blaze, F. H. J.**

**Castle, William**, *opera tenor*. b. Eng., Dec. 22, 1836; d. Chicago, March 31, 1909; studied in N. Y., London and Milan; début 1858; in concert 1861; retired from stage 1891; director of opera dept. Chicago Musical College; best known for his work in *Maritana*, *Bohemian Girl*, *Fra Diavolo*, *Il Trovatore* and *The Huguenots*.

**Castrucci** (käs-tru'-chi), **Pietro**, *vl.* b. Rome, 1689; d. Dublin, Mar. 7, 1752 [according to records quoted *Mus. Times*, Oct., 1904; others give Rome, 1769]. Pupil of Corelli; came to London 1715; leader of Handel's opera orch. 1718; invented and played on violetta marina, like viola d'amore; composed vln. concertos and sonatas; forced out of place by Handel, who wrote a concerto with a second part so difficult that Clegg's execution mortified C.; died in great want.

**Catalani** (kā-ta-lä'-ni), **Alfredo**, *compr.* b. Lucca, June 19, 1854; d. Milan, Aug. 7, 1893. Early composed for church; studied at Paris Cons. and

at Milan; composed 5 operas (*Dejanire* and *La Wally* especially successful), symph. poem *Ero e Leandro*.

**Catalani, Angelica**, *dram. sop.* b. Sinigaglia, May 10, 1780; d. Paris, June 12, 1849. Taught at convent of Santa Lucia at Gubbio; début at Venice 1795; sang with success at Milan and other Italian cities, at Lisbon 1804, where she married Valabregue; tremendous popular success in London 1806-1813; managed Théâtre Italien in Paris 1814-1817, with neither artistic nor financial success; until retirement 1827 sang in concerts throughout Europe; voice was of extraordinary strength and range, she excelled in chromatic scales and bravura passages, and was accused of lack of expressiveness and over-ornamentation; earned large sums of money, which she scattered in charity and extravagant living.

**Catel** (kä-tel'), **Charles Simon**, *compr.* b. L'Aigle, Orne, France, June 10, 1773; d. Paris, Nov. 29, 1830. Studied under Sacchini, Gobert, and Gossec in Ecole royale, which became Paris Cons.; accompanist and teacher there; accomp. at Opéra 1790; prof. of harmony at Cons. when founded 1795, inspector 1810-14; wrote military music for Garde Nationale, of which he was director, and pieces for Revolutionary occasions; wrote 11 operas 1802-1819, *Les bayadères* best known, none especially successful; treatise on harmony, for some time standard.

**Cavaillé-Coll** (kā-vä-yä-kol'), **Aristide**, *org. builder*. b. Montpellier, Feb. 2, 1811; d. Paris, Oct. 13, 1899. Son of **Dom. Hyacinthe** [1771-1862] also org. builder; came to Paris 1833; built orgs. at St. Denis, St. Sulpice, Madeleine, and other famous churches in France, Holland, etc.; invented improvements and wrote some articles.

**Cavaliere** (kā-väl-i-ä'-ri), **Emilio del**, *compr.* b. Rome, about 1550; d. Florence, Mar. 11, 1602. Inspector of arts under Fernando de Medici; one of earliest to support music for voice with harmonic instrumental accomp., *stilo rappresentivo*, and to

use figured bass; his *Rappresentazione di Anima e di Corpo*, 1660, regarded as first oratorio; contributed largely to development of opera; wrote 4 operas.

**Cavalli** (kā-vāl-li), **Pietro Francesco**, *compr.* b. Cremona, Venice, 1599 or 1600; d. Venice, Jan. 14, 1676. Real name **Caletti-Bruni**, Cavalli name of patron; singer at St. Mark's under Monteverde; organist there; wrote many operas (27 extant), of greater expressive and rhythmic force than those of Monteverde; orgt. of merit and *compr.* of valued church music.

**Cecilia, Saint**, martyred Rome, about 229. Despite religious vows compelled to marry Valerianus, she converted him and his brother to Christianity; all three put to death; church built on site of her house about 821; though early writers make no mention of her musical skill, C. has been patron saint of art since very early in 16th century; celebrations of her day, Nov. 22 (in Normandy by Puy, or contests, in England by specially written odes, in France by newly composed masses), have called forth much famous music.

**Cederström**, *see* **Patti, Adelina**.

**Cellier** (sel-iā), **Alfred**, *compr., cond.* b. Hackney, London, Dec. 1, 1844; d. London, Dec. 28, 1891. Son of a French teacher, chorister under Helmore; orgt. at 2 churches; cond. at Belfast, Manchester, and London (Opera Comique 1877-79 and Promenade Concerts, with Sullivan, 1878-79); wrote several operas, greatest successes *Dorothy* 1886, and *The Mountebanks*; lived in America and Australia, London after 1887.

**Cesi** (chā-zē), **Beniamino**, *pst.* b. Naples, Nov. 6, 1845; d. 1907. Studied at Naples Conservatory under Mercadante and Pappalardo; private lessons from Thalberg; prof. there after 1866; concerts in Italy, France, Egypt; wrote pf. pieces, songs, method, unpublished opera.

**Cesti** (chās'-ti), **Marc Antonio**, *compr.* b. Florence, 1620; d. Venice, 1669. Pupil of Carissimi; maestro di

capella, Florence, 1646; member of Papal Choir 1660; vice-capellmeister Vienna 1666. Though an ecclesiastic, some say a Franciscan, wrote several operas of which it has been said that he improved the monotonous style of operas by introducing adapted church music; best known operas are *La Dori* and *Il pomo d'oro*.

**Chabrier** (sha-bri-ā), **Alexis Emmanuel**, *compr.* b. Ambert, Jan. 18, 1841; d. Paris, Sept. 13, 1894. While studying and practising law studied pf. with Wolff and harmony with Hignard, but was mostly self-taught; devoted himself to music after 1879; chorumaster under Lamoureux 1884-85; wrote 2 successful operettas, 2 operas, *Gwendoline* 1886 and *Le roi malgré lui* 1887, one unfinished opera *Briseïs* 1899, pf. pieces, and widely known orch. rhapsody *España*; during last years brain was diseased; ardent admirer of Beethoven and Wagner, whose works he helped introduce into France; his own music shows skill in orchestration and strong, original sense of rhythm and color, at times leading to extravagance and at other times to beauty and delicacy.

**Chadwick**, **George Whitefield**, *compr.* b. Lowell, Mass., Nov. 13, 1854. His family, though of musical tastes, did not encourage adopting music as a profession, and his studies with his brother, Dudley Buck, Geo. Whiting, and Eugene Thayer were carried on coincidentally with public school education and office work up to 1876, when he became head of musical department of Olivet College, Mich. In one year he saved enough to go to Leipzig where he studied at Cons. with Reinecke and Jadassohn and in 1879 with Rheinberger at Munich. In 1880 came to Boston, taught composition at N. E. Cons., of which he became director in 1897; conducted Boston Orch. Club, Springfield Festivals, Worcester Festivals; orgt. Second Church. As a teacher C. had great influence, among his pupils having been H. W. Parker, Wallace Goodrich, H. K. Hadley, etc.; he has written a text-book on harmony, and as director has introduced in the N. E. Cons. the high standards



and something approaching the "atmosphere" of foreign schools. As a composer he has been most versatile; in the larger forms his comic opera *Tabasco* (1894) was widely successful, the lyric drama *Judith*, given as an oratorio 1901, with its graphic orchestration is his most ambitious work, but his overtures, string quartets, esp. E minor, and F. symph. most widely known and most admired of his instrumental works. One of the most celebrated American composers, C. gives typical expression to the qualities of American music in the deliberateness, learning, and wide variety of his work.

**Chamberlain, Houston Stewart**, *writer*.

b. Portsmouth, Eng., Sept. 9, 1855. Son of naval officer, educated in France and at Cheltenham; student of natural science and philosophy at German univ.; living in Vienna since 1881; admirer of Germanic civilization, and of Wagner, he has written articles in several languages, and studies of principle in *Das Drama R. Wagners* and *Richard Wagner* 1897. Married a daughter of Wagner.

**Chambonnières** (shon-bôn-ni-âr'),

**Jacques Champion de**, *harpsichord player*. b. about 1600; d. 1670. Father Jacques and grandfather Antoine distinguished orgts.; C. first harpsichord player to Louis XIV; Anglebert and elder Couperins his pupils; playing excelled in delicacy of touch; compositions praised for correctness of style, elegance of melody, and appropriateness of ornaments.

**Chaminade** (sham-i-nad'), **Cécile**

[*Louise Stéphanie*], *pst., compr.* b. Paris, Aug. 8, 1861. Pupil of Le Couppey, Savart, Marsick, and Godard. Since début at 18 she has won distinction as virtuoso in France and England; her compositions include *Callirhoë* (ballet-symph.), *Les amazones* (symph. lyrique), popular *Concertstück* for pf. and orch., and many agreeable songs and pf. pieces (*Scarf Dance*, etc.) which show her charming talent better than larger works; made tour of U. S. as pst. 1908.

**Chanot** (shā-nō), **François**, *vln.-maker*.

b. Mirecourt, 1787; d. Brest, 1823. Son of vln.-maker, entered army as engineer; during temporary retirement, made vln. of a new model shaped like guitar, without sound-post, based on theory that fiber of wood should be kept as long as possible to increase vibratory power; instr. was pronounced by *Institut de France* 1817 not inferior to most famous vlns., but decision not supported by quality of other vlns. on same model made by C's brother **Georges** (1801-18), skilful vln.-maker. C's wife, *née Florentine Démoliens*, also vln.-maker, assisted him in his work.

**Chapman, William Rogers**, *condr.* b.

Hanover, Mass., Aug. 4, 1855. Educated in N. Y.; after trip to Europe in 1875 orgt. there and for 10 years teacher of vocal mus. in public schools; conductor Apollo and Rubinstein Clubs and of annual Maine festival, where his force as choral condr. is shown.

**Chappell, William**, *editor*. b. London,

Nov. 20, 1809; d. there, Aug. 20, 1888. Son of Samuel, who founded firm of Chappell and Co. 1812; Wm. inherited share in business 1834; projected 1840 and encouraged Musical Antiquarian Society; edited Dowland's songs, and *Collection of National English Airs*, with hist. accounts of songs, very valuable for Shakesperean and earlier songs; some inaccuracies about Scotch songs removed in later editions under other titles *Popular music of the olden time*, etc.

**Chapuis** (shā-pū-i), **Auguste Paul Jean**

**Baptiste**, *compr.* b. Dampierre-sur-Salon, Apr. 20, 1858. Pupil of Dubois, Massenet, César Franck at Paris Cons., where he took several prizes; orgt. at St. Roch, Paris; teacher of harm. at Cons. since 1894, inspector of mus. in Paris schools since 1895; composed opera *Enguerande*, not very successful.

**Charpentier** (shār-pan-ti-ā), **Gustave**,

*compr.* b. Dieuze, Lorraine, June 25, 1860. Worked as factory assistant; after success at Lille Cons. studied at Paris Cons. 1881-87 under Massart (violin), Pessard (harmony),

and Massenet; won *Grand prix de Rome* 1887 with scène lyrique *Didon*. Orch. suite *Impressions d'Italie* became popular for daintily picturesque orchestrations; *La vie du poète*, symph. drama for orch. soli and chorus, struck the note of protest, later given more full expression in *Louise, roman musical* (said to be first of a trilogy), produced at Opéra Comique 1900, widely elsewhere on the continent and in N. Y. 1908; the opera is musically skillfully composed, of marked originality, and freedom from conventional models; it is also remarkable for its libretto, in which C. himself has expressed his socialistic interest in the working girl as an individual and his enthusiasm for Montmartre; music is skilful, vivid, and, like his theories, effective, but not deeply convincing; *Julien*, a sequel, 1913.

**Chausson (shōs-sōn), Ernest**, *compr.* b. Paris, 1855; d. Limay, June 12, 1899. Pupil of Massenet at Paris Cons. and of César Franck; secretary of Société Nationale de Musique; composed *Le Roi Arthus*, opera, 1903, 2 smaller dramatic works, several songs, 3 symph. poems, of which *Viviane* is best known, a string quartet, etc. Broad-minded admirer of works of Wagner and of contemporaries; mood of his music is that of an "affectionate, dreamy sensitiveness," not weak but seeming self-consciousness.

**Cherubini (ker-u-bē'-ne), Maria Luigi Carlo Zenobi Salvatore**, *compr.* b. Florence, Sept. 14, 1760; d. Paris, Mar. 15, 1842. Taught by his father, cembalist in theatre, by B. and A. Felice, Bizarri, and Castrucci, then sent to Milan by Duke (afterwards Emperor) Leopold to study with Sarti, from whom he gained thorough proficiency in part-writing after manner of Italian contrapuntists. Between 1780-1784 he composed 8 operas gaining considerable renown in Italy; 1784-86 he was in England, for one year composer to the King. After another year in Italy, he settled in Paris in 1788; his first French opera *Démophon* was not very successful, but it foreshadows his later work. From 1789-92 he conducted the

"Bouffons," Italian opera established in Paris by the Queen's hairdresser, Léonard; and in 1791 produced *Lodoiska*, whose rich ensembles and striking harmonic effects made great impression. Up to 1804 he composed his most popular operas *Médée* 1797, *Les deux journées* 1800, *Anacréon* 1803. Summoned to Vienna 1805, he met Beethoven, but, embittered by failure of his plans, returned to France, where after 1809 he composed chiefly sacred music. He had been appointed inspector when the Cons. was founded in 1795, but gained no higher honors owing to Napoleon's dislike of him; after the restoration he gained honor and wealth and in 1822 became director of the Cons.; resigned 1842. As teacher and author of *Counterpoint and Fugue*, C. influenced Auber, Halévy, Carafa, etc.; the qualities of his music—chaste learning, lofty and pure spirit—which kept his dramatic music from exerting a wide influence are the very qualities which make his church music admirable.

**Chevalier (she-val'-yā), Albert Onesime Britannicus Gwathveoyd Louis**, *singer*. b. Notting Hill, London, Mar. 21, 1862. Début as comedian 1877, toured with Kendals and Hare; private entertainer; since 1891 music-hall performer of great popularity in England, provinces, and America; specialty coster songs, many of which are composed by brother Auguste, under pseudonym Charles Ingle.

**Chevé (she-vā), Emile Joseph Maurice**, *teacher*. b. Douarnenez, Finistère, 1804; d. Paris, Aug. 26, 1864. Physician; married Nanine, sister of Aimé Paris, and with her wrote numerous pamphlets in support of Galin-Paris-Chevé system of mus. instruction and sight reading, by which numbers are used to represent the notes of the scale; bitterly attacked Conservatoire professors for opposing the system.

**Chevillard (shé-vē-yār'), Paul Alexandre Camille**, *compr.* b. Paris, Oct. 14, 1859. Son of Pierre Alexandre François (1811-1877), famous 'cellist, teacher at Paris Cons., founder of



Société des derniers quatuors de Beethoven; pf. pupil at Cons. of Mathias, chiefly self-taught in composition; assistant and successor 1899 of Lamoureux as director of concerts; has composed 2 symph. poems, some songs, and chamber music remarkable for its dignity and personal charm.

**Chladni** (kläd'-ne), **Ernst Florens Friedrich**, *physicist*. b. Wittenberg, Nov. 30, 1756; d. Breslau, Apr. 3, 1827. Student of law and medicine at Leipzig, abandoned them for physics, especially acoustics; discovered tone-figures, made by vibrations in sand scattered on glass, and made other discoveries relating to acoustic properties of buildings, classification of instruments, etc.; also invented clavicyle, in which sound was produced by friction on glass, much praised by Napoleon but of no musical importance.

**Chopin** (shō-pān), **Frédéric François**, *compr.* b. Zelazowa Wola, near Warsaw, Feb. 22, 1810 [some auth. give Mar. 1, 1809]; d. Paris, Oct. 17, 1849. His mother was a Pole, but his father was a native of Nancy, France, who having failed in business and retired from the army, taught French at several schools, and at a boarding-school of his own, where his son received his rather slight general education. He had thorough musical instruction from Adalbert Zywny, and, while at the Warsaw Lyceum, from Joseph Elsner. In 1818 he won much praise by playing a Gyrowetz concerto in public; in 1825 he published the rondo Op. 1; in 1829 gave a successful concert in Vienna, and in 1830, after three farewell concerts in Warsaw, he had a not very successful tour across Europe, arriving in Paris early in 1832. He soon formed many friends among literary and musical circles, such as Balzac, Heine, Liszt, Cherubini, Bellini, Meyerbeer, etc. Up to 1835 he gave infrequent recitals, which seem to have declined in popularity. As a performer he was at his best only in his own music, and from the contradictory reports of contemporaries emerges an impression that his playing was remarkable

for quality of touch and tone, smoothness and delicacy, rather than force; his use of tempo rubato, strongly condemned by some as a sentimental exaggeration, was evidently a technical device well controlled and may have been one source of the haunting charm of his performance. C. visited Germany again in 1835-36, when he met Mendelssohn and Schumann, and in 1837 and again at the time of the Revolution of '48 he visited and played in England, returning to Paris about a year before his death. Throughout his life C. was beloved by many women, the most famous of them being the novelist George Sand (Mme. Dudevant); his intimacy with her lasted from 1837-47; in her *Hiver à Majorque*, *Histoire de ma vie* and *Lucrezia Floriani* (where one of the characters represents Chopin), and in many works of and about the period, the details may be read. From about 1837 C. was troubled with the pulmonary disease of which he finally died; much evidence has been produced to refute the once current idea that he was always a neurotic invalid; but the frequency of such contemporary remarks as Berlioz's "Il se mourait toute sa vie" prevents us from thinking of him as actually robust.

His works are practically all for the pianoforte. A posthumous volume of 17 Polish songs, mostly arrangements of old tunes, is his only vocal music; one pf. trio Op. 8, a polonaise Op. 3, sonata Op. 65, and duet for pf. and 'cello represent chamber music, and even here Franchomme rearranged probably the 'cello parts. In the two concertos for pf. and orch., Op. 11 in E minor and Op. 21 in F minor, the orchestration is so thin that later composers and editors have rewritten it. But in his own field of solo piano music, between 1833-47, he effected a real and permanent revolution, and it is interesting to note that this accomplishment was deliberate and self-conscious, and moreover recognized by his contemporaries. Schumann's review of Op. 2 in 1831, with the phrase "Hats off, gentlemen! a genius!" started the vogue in

Germany, and in Paris admiration for him and his music was decidedly deeper than mere fashion. His music shows thorough knowledge of construction, and inexhaustible originality; its content is romantic in its restlessness, its lack of conventionality, its predisposition toward despair; it is intensely personal, not because it voices C's particular feelings, but because it expresses the intimate moods of individual hearers.

**Chorley, Henry Fothergill**, *critic*. b. Blackley Hurst, Lancashire, Dec. 15, 1808; d. London, Feb. 16, 1872. Wrote some novels, plays, and literary reviews; translated libretti, and wrote those of *Amber Witch*, *Kenilworth*, etc.; on staff of the *Athenæum* 1830-1871 wrote mus. criticisms and other papers; also wrote books *Modern German Music*, etc. Though not a trained musician, and often prejudiced, notably against Schumann and in favor of Mendelssohn, works reflect interestingly intelligent contemporary attitudes; *Autobiography and Letters* published.

**Choron** (shō-rōn), **Alexandre Etienne**, *theorist*. b. Caen, Oct. 21, 1772; d. Paris, June 29, 1834. Student of languages and mathematics, applied himself with great earnestness to mus. theory; music publisher 1805; director Grand Opéra, 1816-17; founded and directed 1824-1830 Institution royale de musique, classique et religieuse, where many famous musicians, Dietsch, Duprez, Rosine, Holz, etc., were trained; had influence also on Fétis, Kastner, etc.; wrote books on mus. theory and education, dictionary of musicians, translated Albrechtsberger's treatise.

**Chouquet** (shō-kā'), **Adolphe Gustave**, *writer*. b. Havre, Apr. 16, 1819; d. Paris, Jan. 30, 1886. From 1840-60 teaching in New York; after 1871 keeper of museum at Paris Cons., of which he published catalogue; beside contributions to French mus. papers, wrote valuable *Histoire générale de la musique dramatique en France* 1873.

**Chrétien** (krā'-ti-an), **Hedwige Louise Marie**, *compr.* b. Compiègne, France, July 5, 1859. As pupil of Guiraud

and Lenepveu, took prizes at Paris Cons. in solfeggio, harmony, counterpoint, composition, and piano; rehearser of solfeggio at Cons.; married P. Gennaro 1887; has composed chamber music, mus. for wind instrs., pf., and songs.

**Chrysander** (kris-an'-der), **Carl Franz Friedrich**, *historian*. b. Lüththeen, Mecklenburg, July 8, 1826; d. Bergedorf, Sept. 3, 1901. Ph. D. University of Rostock; devoted most of his life to study of Handel, whose works he edited with consummate accuracy and wisdom for the Handel Gesellschaft, working quite alone after 1860; biog. of Handel remains unfinished; part editor of *Vierteljahrsschrift für musikwissenschaft* with Adler and Spitta; contributed to *Allgemeine Zeitung* articles extolling Handel above all 'musicians, protesting against re-editing, and opposing modern tendencies in music.

**Chwatal** (kvä-täl), **Franz Xaver**, *compr.* b. Rumburg, Bohemia, June 19, 1808; d. Soolbad (Elmen), June 24, 1879. Music teacher at Merseburg and Magdeburg; wrote 2 pf. methods and more than 200 pf. pieces. Brother, **Joseph** (b. 1811), *organ maker* in Merseburg, made several valuable improvements in mechanism of org.

**Cilea** (chi-lā-ä), **Francesco**, *compr.* b. Palmi, Calabria, 1867. Despite opposition of father entered Cons. at 14, where won gold medal for orch. suite; began early to write operas; *L'Arlesiana* 1897 and *Adrienne Lecouvreur*, Milan 1902, New York 1907, especially successful; resigned prof. harmony at Royal Inst. Florence 1905.

**Cimarosa** (chim-ä-rō'-za), **Domenico**, *compr.* b. Aversa, Naples, Dec. 17, 1749; d. Venice, Jan. 11, 1801. Son of poor people (his father was a mason) he received education in charity school of Minorites and at Cons. Santa Maria di Loreto, where he studied under Manna, Sacchini, and Piccini. After his first opera was produced in 1772, he lived alternately in Rome and Naples, his works growing in popularity until he rivaled Paisiello; after 3 years



as court composer in St. Petersburg, he went as court capellmeister in 1792 to Vienna, where he produced his masterpiece *Il matrimonio segreto*. Returning to Naples, he was banished for sympathizing with the Revolution in 1799. Though his operas are said to be of purest Italian vein of melody without monotony, and with delicacy of humor surpassed by none but Mozart, only *Matrimonio segreto* among 66 has survived.

**Cipollone** (chip-o-lō-ne), **Alfonso**, *compr.* b. Fara S. Martino (Chieti), Nov. 25, 1843. Pupil of Ruta at Naples; teaching at Teramo; has composed songs, chamber music, and pieces for pf.

**Claassen** (kläs-sen), **Arthur**, *condr.* b. Stargard, Prussia, Feb. 19, 1859. Studied at music school in Weimar under Müller-Hartung, A. W. Gottschalg, and B. Sulze; attracted interest of Liszt 1878; *condr.* at Göttingen and Magdeburg; *condr.* Brooklyn, N. Y., Arion and other societies, established Claassen Musical Institute for classical music only; has composed choruses, orch., and chamber music.

**Claribel**, *see* Mrs. C. C. Barnard.

**Clark, Rev. Frederick Scotson**, *orgt.* b. London, Nov. 16, 1840; d. there, July 5, 1883. Taught by his mother and by Sergeant in Paris; *orgt.* in London at 14; studied with E. J. Hopkins and at Royal Academy with Bennett, Goss, and others; founded London Organ Sch.; after taking orders he studied abroad, returning to London 1875; skilful player on org. and harmonium; versatile *compr.* for both instruments.

**Clarke, Hugh Archibald**, *compr.* b. near Toronto, Aug. 15, 1839. Pupil of father **James Patton C.** (1808-1877, *prof.* of music in the University of Upper Canada, and a Mus. Doc. Oxford, *orgt.*). Moved to Philadelphia 1859; *orgt.* in several churches; conducted The Abt Singing Society; *prof.* of music Univ. of Penn. since 1875; W. W. Gilchrist among pupils; composed music to Aristophanes' *Acharnians*, and to Euripides' *Iphigenia in Tauris*, an oratorio *Jerusalem*, pf. pieces, etc.; has written

text-books on harmony and counterpoint, *Music and the Comrade Arts* and *Highways and Byways of Music*; as lecturer and educator his mature scholarship has been widely felt.

**Clarke, Jeremiah**, *orgt.* b. London (?) before 1669; d. there, Dec. 1, 1709. Chorister under Blow; *orgt.* at Winchester College, St. Paul's Cathedral, joint *orgt.* at Chapel Royal; composed several anthems, the original music to Dryden's *Alexander's Feast*, now lost, music to several plays, cantatas, and songs; remembered because of original psalm-tunes and anthems.

**Clarke, John Whitfield** [afterwards known as **Clarke-Whitfield**], *compr.* b. Gloucester, Dec. 13, 1770; d. Holmer, near Hereford, Feb. 22, 1836. Pupil of Ph. Hayes; *orgt.* at Ludlow, Dublin, Armagh, Cambridge; *prof.* at Cambridge; composed services, anthems, an oratorio, etc.; first arranged Handel's oratorios for voice and pf.; edited *Beauties of Handel*, *Beauties of Purcell*, and many others.

**Clarke, William Horatio**, *orgt.* b. Newton, Mass., Mar. 8, 1840. Educated at Dedham; *orgt.* there, and in Boston at Berkeley St. Church and Tremont Temple 1878-87; superintendent of schools in Dayton, O.; after 1887 gave private lessons; retired from professional life 1892, locating at Reading, Mass.; author of works on construction of org., short voluntaries, anthems, essays; died Reading, Mass., Dec. 11, 1913.

**Clausz - Szarvady** (klous-shar-vä-di), **Wilhelmine**, *pst.* b. Prague, Dec. 13, 1834; d. Paris, Sept., 1907. Studied at Proksch Inst.; tour to Dresden and Leipzig 1850; although noticed by Berlioz she did not attract attention in Paris until about 1853, after which had great success there and in London and Germany; executed classic music, Scarlatti, Bach, and Beethoven with conscientious fidelity and comprehending spirit.

**Clay, Frederic**, *compr.* b. Paris, Aug. 3, 1840; d. Great Marlow, Bucks, Nov. 24, 1889. Son of James C., M. P.; studied at Paris under Molique and

at Leipzig under Hauptmann; held post in Treasury; taught music in London; composed several successful operas and songs.

**Clemens, Charles Edwin**, *orgt.* b. Plymouth, Eng., Mar. 12, 1856. Pupil of Weeks, Martin, and Pauer at Royal Coll. of Mus.; orgt. at Davenport at 11, of Eng. church at Berlin, teacher in Scharwenka Cons.; since 1895 in Cleveland, O., teaching, lecturing at Western Reserve Univ., cond. Singers' Club; published *Pedal Technique*, and *Modern School for Organ*, of great value.

**Clemens Jacob** [called **Clemens non Papa** to distinguish him from Pope Cl. VII], *compr.* b. about 1500; d. Vienna (?) before 1558. Definite facts of life unknown, probably dir. of mus. at Antwerp Cathedral; a prolific and versatile *compr.* of Netherland School; his numerous masses and motets are extraordinarily melodious for his day, without lacking contrapuntal skill.

**Clément, Edmond**, *operatic tenor*. Educated at the Paris Conservatoire where he won first prize at eighteen years of age, making his début in *Mireille* at the Opéra Comique, of which company he was a member up to the time he came to New York Metropolitan Opera House, during the season of 1909-1910.

**Clément (klā-mon), Félix Auguste**, *historian*. b. Paris, Jan. 13, 1822; d. there, Jan. 23, 1885. Studied music secretly; orgt. at Sorbonne and director at Sainte Chapelle; edited early music; wrote method for plainsong, a history of music and one of religious music, and *Dictionnaire lyrique* (1868, supplements to '81, re-edited by Pougin 1897), valuable reference list of operas, with dates of performance, etc.

**Clementi, Muzio**, *pst., compr.* b. Rome, 1752; d. Evesham, Warwickshire, Eng., Mar. 10, 1832. Father a silversmith with musical tastes had child taught early by orgt. Buroni and Cordicelli; at 9 C. won position as orgt. in competitive test; later taught by Carpani and Santarelli. Performance of mass composed at 14 attracted attention

of Peter Beckford, who took boy to England to be educated. In 1770 C. burst upon London as remarkably equipped *pst.* and from 1777-1780 was cembalist at Italian opera. In 1781 traveled to Paris and ultimately to Vienna, where he and Mozart played together in rivalry; though the victory was awarded to neither, C. thereafter adopted smoother and less mechanical methods of playing. On return to England C. gained large fortune from interest in mus. publishing (both with others and at establishment of his own), and by teaching. In 1802 he took John Field to St. Petersburg, taught Meyerbeer, and met Beethoven who admired his works in Germany, and in 1810 returned to England for most of the rest of his life. As a teacher he had wide influence on Field, Cramer, Berger, Moscheles, Meyerbeer, etc.; as a player and composer, he established modern *pf.* playing. His sonatas fixed the form of *pf.* sonata and his *Gradus ad Parnassum*, 100 *pf.* studies, are still indispensable to a thorough training. He wrote about 100 sonatas, other *pf.* pieces, some unpublished orch. mus.; his works are marked by precision of form, fresh quickness of movement, and lack of sentimentality.

**Clough-Leighter, H.**, *compr.* b. Washington, D. C., May 13, 1874. Studied harmony and *pf.* with mother at five, and later with Henry Xander and Humfrey Anger. Boy soprano; organist at fifteen, holding positions in Washington and Providence; devoted chiefly to composition of church and secular cantatas and songs, some with orchestral accomp.; lives in Boston.

**Clutsam, George H.**, *pst., compr.* b. Australia. Member of concert company; accompanist for Melba in English tour 1893. Compositions include symph., songs, etc.

**Coates, John**, *tenor*. Educated Bradford Grammar Sch.; first London appearance Savoy Th. 1894; for 5 years leading parts in comic opera, with two trips to America; attracted attention 1900 when singing in *The Gay Pretenders*; first appearance at



Covent Garden 1901, since then in Cologne, Berlin, Paris, and at most important English festivals.

**Cobb, Gerard Francis**, *compr.* b. Nettlestead, Kent, Oct. 15, 1838; d. 1904. Educated Marlborough Coll. and Trinity Coll. Cambridge, of which he became Fellow 1863; Pres. of Camb. Univ. Mus. Soc.; Chairman of Board of Mus. Studies. Musical education in Dresden; published anthems, part-songs, songs, suite, etc.

**Coenen** (kō-nen), **Willem**, *ps<sup>st</sup>* b. Rotterdam, Nov. 17, 1837. Traveled in S. America and W. Indies; since 1862 settled in London; composed oratorio *Lazarus*, etc. Brother **Franz** (1826–1904), *vt.*, pupil of Viextemps and Molique who, after tours in S. America, became director of Amsterdam Cons.; resigned 1895.

**Coerne** (kern), **Louis Adolphe**, *compr.* b. Newark, N. J., Feb. 27, 1870. From 6 to 10 he studied chiefly violin in Stuttgart and Paris; after preparation in Boston public schools, studied at Harvard under Paine and at same time with F. Kneisel; 1890–93 with Rheinberger in Munich; played abroad, at Chicago Exposition, orgt. in Boston, Cambridge, Buffalo, and Columbus, also director of choral societies; 1903 mus. dir. at Smith Coll.; at Olivet Coll. 1909; prof. Univ. Wisconsin 1910; composed 2 operas *Woman of Marblehead* and *Zenobia* (Bremen 1905), symph. poem *Hiawatha*, played in Cambridge 1894, and many smaller works, of which those for the org. are especially praised for contrapuntal skill; published *Evolution of Modern Orchestration* 1908.

**Cole, Belle**, *contralto*. b. Chautauqua, N. Y.; d. London, Jan. 5, 1905. Taught by her father; soloist N. Y. church, contralto with Thomas musical festival tour 1883; popular at concerts and festivals in England; successful tours to Australia, New Zealand, and round the world; U. S. 1901.

**Cole, Rossetter Gleason**, *compr., teacher*. b. Clyde, Mich., Feb. 5, 1866. As a boy he showed talent for composition,

but his systematic training did not begin until he was fifteen; educated in the public schools of Ann Arbor, Mich., and graduated from the University of Michigan in 1888, taking the theoretical course in music as part of his college work for the degree of Ph.B.; taught in the High Schools of Ann Arbor and Aurora, Ill., for two years and then went to Berlin; pupil in composition of Max Bruch; prof. of music Ripon College (Wis.) 1892–94; Grinnell College (Iowa) 1894–1901; teacher in Chicago 1901–1907; prof. of music, University of Wisconsin, 1907–09; lecturer on music, Columbia University Summer Session, 1908–1910; President of Music Teachers' National Association 1903, 1909, 1910; lives in Chicago; published compositions number about 60; well-known works are *Novellette* in Gb, and *From a Lover's Note-Book* for piano, the songs *Auf Wiedersehen*, *A Kiss and A Tear*, and *Dearie* and the musical recitations *King Robert of Sicily* and *Hiawatha's Wooing*.

**Cole, Samuel Winkley**, *teacher*. b. Meriden, N. H., Dec. 24, 1848. Studied with J. W. Tufts and at N. E. Cons.; orgt. at Portsmouth and Boston; teacher of sight-singing N. E. Cons. since 1883; supervisor of public school music in Dedham 1886–1906 and in Brookline since 1884; director of People's Singing Class and conductor People's Choral Union in Boston, and has been very successful with these organizations; author of books on sight-singing and public school textbooks; charge of music Boston Univ. since 1906.

**Coleridge-Taylor, Samuel**, *compr.* b. London, Aug. 15, 1875. Father, West African, a physician, mother English; studied vln. at 6 with Beckwith and later at Royal Coll. of Mus., where he also studied comp. under C. V. Stanford; living in London; teacher in Trinity College and conductor of the Handel Society; attained early remarkable success, commissioned at one time to write for three festivals; compositions: triple cantata on portions of Longfellow's *Hiawatha*, charming in simplicity, vigor and unusual rhythms;

cantatas *Meg Blane*, *Endymion's Dream*, etc.; an oratorio *The Atonement*, *Five Choral Ballads* with orchestra; nonet for piano, strings and wind, quintet for clarinet and strings, string quartet, *Five Negro Melodies* for violin, 'cello and piano; symphony in A minor, orchestral rhapsody *Endymion*, *Ballade* in A minor, *Solemn Prelude* for orchestra; incidental music to *Herod*, *Ulysses*, *Nero* and *Faust*; some forty songs, 24 *Negro Melodies* transcr. for piano; various piano solos, anthems and part songs, and works in large and small form for violin with orchestra or piano. Visited United States in 1904, 1906 and again in 1910 to direct the first production of *Bamboula Rhapsody Dance* for orch. at the Norfolk (Conn.) Festival; d. Aug. 1, 1912.

**Collan, Karl**, *compr., author.* b. Jan. 3, 1828; d. Helsingfors, Sept. 2, 1871; dr. phil. and librarian at the University; translated the *Kalevala*, the national epic of Finland, into Swedish; compositions are mainly songs.

**Colonna, Giovanni Paolo**, *compr.* b. Brescia or Bologna about 1637; d. Bologna, Nov. 28, 1695. Son of Antonio, org. maker; studied at Rome under Carissimi, Abbatini, and Benevoli; orgt. at Rome and Bologna; four times president of Accademia Filarmonica; Bononcini among pupils; wrote one opera *Amilcare* 1693, 2 books of motets, 6 oratorios, etc.

**Colonne (kō-lan')**, **Judas** [called **Edouard**], *vlt., cond.* b. Bordeaux, July 24, 1838; d. March 28, 1910. Took prizes in harmony and violin at Paris Cons.; first violin at Opéra, resigned to establish Concert National, later Concerts du Châtelet, famous for production of works of Berlioz and younger French composers; cond. at exhibition of '78, at Grand Opéra 1892, in London 1896. Married Eugénie Elise Vergin (b. 1854), singer and successful teacher.

**Concone (con-cō'-ne)**, **Giuseppe**, *teacher.* b. Turin, 1810; d. there, June 1, 1861. Taught singing and pf. in Paris 1832-48; orgt. court choir at Turin; published 2 operas, pf. music,

and especially solfeggi and vocalises, which are not only valuable but melodious and free from monotony.

**Conradi (kon-rä'-di)**, **August**, *compr.* b. Berlin, June 27, 1821; d. there, May 26, 1873. Pupil of Rungenhagen; orgt. at Berlin; intimate of Liszt in Weimar, cond. in various cities and at various Berlin theatres; composed 8 operas, 5 symphonies, made many arrangements and potpourris, by which chiefly he is known.

**Conti, Gioacchino** [called **Gizziello**], *singer.* b. Arpino, Naples, Feb. 28, 1714; d. Rome, Oct. 25, 1761. Celebrated soprano, named after his teacher, Gizzi; début Rome 1729; famous in Italy and successful in London in 1736 where he supported Handel; 1753 withdrew to Arpino.

**Converse, Charles Crozat**, *compr.* b. Warren, Mass., Oct. 7, 1832. Studied at Leipzig law, philosophy, and music with Richter, Hauptmann, Plaidy, etc.; practised law in Erie, Pa.; now living in New Jersey; has published under names Karl Redan, C. O. Nevers, C. E. Revons; chief works *American Overture on Hail Columbia*, widely popular hymn *What a friend we have in Jesus*, etc.

**Converse, Frederick Shepard**, *compr.* b. Newton, Mass., Jan. 5, 1871. After graduating from Harvard where he studied with Paine, he continued with Baermann and Chadwick, then at Royal School in Munich with Rheinberger; returning to Boston 1898, taught at N. E. Cons. and at Harvard College (1906-1907); chief works are sonata for vln. and pf.; string quartet, pf. pieces, symphony, *Festival of Pan* romance for orchestra; two poems for pf. and orch., *La Belle Dame sans Merci*, ballad for barit. and orch., *Mystic Trumpeter*, fantasy for orch., *Pipe of Desire*, opera (Boston 1906), *Job*, oratorio 1907. C's music is scholarly and often freely modern.

**Cooke, Benjamin**, *compr., orgt.* b. London, 1734; d. there, Sept. 14, 1793. Son of music publisher, pupil of Pepusch; deputy orgt. at Westminster at 12, orgt. 1762; Mus. Doc. at both Cambridge and Oxford; asst. director of Handel commemoration



1784; resigned conductorship of Acad. of Ancient Mus. to Arnold; beside excellent church music, composed especially fine glees (*Hark, hark! the lark*) and canons.

**Coombs, Charles Whitney**, *orgt., compr.* b. Bucksport, Me., Dec. 25, 1859. Studied 12 years in Germany and England, piano with Speidel, composition with Draeseke, Jansen, and John; orgt. at Amer. Ch. in Dresden, now in New York. Composed cantata *Vision of St. John*, several sacred and secular songs, some very popular.

**Cooper, George**, *orgt.* b. Lambeth, London, July 7, 1820; d. London, Oct. 2, 1876. Son of asst. orgt. at St. Paul's, at 11 he took services for his father and at 13 held first of many positions at different London churches, asst. at St. Paul's and finally 1867 orgt. at Chapel Royal; chief publications valuable organ arrangements, *Organist's Manual*, etc.; an able executant, he helped to familiarize audiences with Bach and others; left no compositions of his own.

**Coquard** (kok-är'), **Arthur**, *compr., crit., teacher.* b. Paris, May 26, 1846; d. there, Aug., 1910. At first lawyer, secretary, and librarian, he studied with César Franck; mus. dir. at *Institut des jeunes aveugles* 1891-99; author of a pamphlet on César Franck (1891) and of *De la musique en France depuis Rameau* 1891; compositions include operas, incidental music to plays, orchestral works, chamber music, motets, organ pieces, and songs.

**Corder, Frederick**, *compr., writer.* b. Hackney, London, Jan. 26, 1852. Forbidden to study music until after 18, finally obtained Mendelssohn Scholarship 1875 at Royal Acad. and studied with F. Hiller at Cologne; on return, as cond. at Brighton Aquarium, raised concerts there to high level; teacher of comp. and curator at Royal Acad.; has composed several operas, some successful cantatas, *Bridal of Triermain*, *Sword of Argantyr*, and songs; has done good work as critic, and translator, notably of Wagner librettos. Son Paul W. (b. 1879),

also composer. Pupil of father in comp. and of Beringer and Matthay in pf.; teacher at Royal Acad.; comp. for piano, an opera, fantasy, and orch. works.

**Corelli, Arcangelo**, *vltn., compr.* b. Fusignano, Italy, Feb. 12 or 13, 1653; d. Rome, Jan. 10, 1713. Pupil in vln. of Bassani, counterpoint of Simonelli; after traveling in Germany and possibly in France, settled in Rome about 1685, under patronage of Cardinal Ottoboni, a charming and amiable man, a connoisseur of pictures, who was a favorite in Roman society and his Monday concerts important events; he had many famous pupils, among them Locatelli, Geminiani, Baptiste. In 1708 he yielded to urgent invitation of King of Naples, but his playing did not please the King and he made some humiliating mistakes. The discovery that Valentini had become popular in Rome seemed to him so much an added mortification that his health gave way. Without being an innovator, he established vln. technic upon a firm basis. His works, several sets of twelve sonatas for vln. and other instruments, are of great historical importance, as early examples of less severely contrapuntal manner, afterward developed by Bach.

**Corey, Newton J.**, *orgt., lecturer, teacher.* b. Hillsdale, Mich., 1861. Parents were talented amateurs; showed musical inclinations as a boy, "picking up" instruction in a desultory way until at the age of thirteen he had a course of lessons in pipe organ playing; organist in Hillsdale College until 1880, when he went to Boston to study music; pupil under J. C. D. Parker, B. J. Lang, S. B. Whitney, G. W. Chadwick, and W. F. Apthorp; graduate of literary department of Hillsdale College; began professional career in Boston 1881 as organist in various churches; in 1891 went to Detroit as organist of Fort St. Pres. Church which position he still fills (1910); has played organ recitals in the leading American cities, and has given many lecture recitals since 1885, being the first to introduce lecture recitals with the aid of stereopticon views of Richard

Wagner and his operas; his lecture on Edward MacDowell has also been well received; musical editor *Detroit Saturday Night*.

**Cornelius, Carl August Peter**, *compr., writer*. b. Mayence, Dec. 24, 1824; d. there, Oct. 26, 1874. Grand-nephew of painter of same name; failure as actor turned his attention to music; studied with Dehn 1845-1850; in 1852 went to Weimar, where became intimate with Liszt and an ardent worker in the New German School which propagated Wagner's theories; C. wrote many articles, esp. in *Neue Zeitschrift für Musik*; failure of his opera *Barbier von Bagdad* caused Liszt to leave Weimar; C. met Wagner at Vienna and followed him to Munich as reader to Ludwig and teacher at Cons.; composed 2d opera *Cid*, prod. 1865 and 3d *Günlod* (orchestrated after his death and prod. 1891), as well as many songs, some of which have charm despite occasionally forced writing.

**Cornell, John Henry**, *orgt., writer*. b. New York, May 8, 1828; d. there, Mar. 1, 1894. Studied in N. Y. and abroad; orgt. several churches in N. Y.; conservative *compr.* of church mus.; author of useful educational works, notably *Theory and Practice of Musical Form*.

**Cortesi** (kor-tā'-si), **Francesco**, *teacher*. b. Florence, 1830; d. there, Jan. 3, 1904. Studied at Bologna under Rossini, etc., conducted, composed light dramatic works; head of vocal dept. in gov't school in Florence after 1880.

**Costa, Sir Michael** [Andrew Agnus], *condr.* b. Naples, Feb. 4, 1808; d. Brighton [London?], Apr. 29, 1884. Taught by his father Pasquale, himself a composer, by Tritto, and Zingarelli; in 1829, having already composed 4 operas, a cantata, an oratorio, 3 symphonies, and a mass, he was sent to Eng. to conduct *comp.* of Zingarelli's, but was allowed only to sing in it; from 1830-46 he conducted opera in London, producing several operas, *Don Carlos* being the best; he conducted the Philharmonic, Sacred Harmonic Society, Birmingham and

Leeds Festivals, Her Majesty's Opera after 1871. Beside opera and ballets, wrote oratorios *Naaman*, *Eli*. Son **Carlo** (1826-1888), teacher of theory at Naples Cons.

**Couperin** (kō-pé-ran), distinguished family of French musicians, all of whom were orgts. at St. Gervais, Paris. First musical generation consisted of three brothers, sons of Charles I and Marie of Chaume in La Brie. **Louis**, the eldest (1630-1665), was 1st vlt. in the king's band and left 3 harpsichord suites. The second was **François I** (1631-1698); his son was **Nicolas** (1680-1748), and his son in turn **Armand-Louis** (1725-89), who, in addition to the family post, was orgt. at two other churches, at the private chapel, and one of four orgts. at Notre Dame; he published some music for harpsichord and violin. His two sons **Pierre Louis** (d. 1789) and **François Gervais** (d. 1823?) were the last to hold position.

The third of the 3 sons of Charles I, **Charles II** (1638-1669), was the father of the greatest, **François II**, surnamed *Le Grand*, b. Paris, Nov. 10, 1668; d. there, 1733. He was pupil of Thomelin; orgt. at Versailles 1693, at St. Gervais probably before 1693; clavecinist and organist to the king 1701. He was the first great composer for the harpsichord as distinct from the organ; by the melodic content of his music, his wealth of idea, sense of what was suitable to his instr. he had important influence on his time; tried to represent customs of his country (rustic fêtes, etc.) in music, even to give pictures of individuals famous in history and mythology; especially perfected rondo form.

**Couppéy, Le**, *see* **Le Couppéy**.

**Courvoisier** (kōr-vō-ä-zī-ä), **Carl**, *vlt.* b. Basel, Nov. 12, 1846; d. Liverpool, Apr., 1908. Pupil at Leipzig Cons. of David and Röntgen, and of Joachim; while conducting in Frankfurt studied singing with G. Barth; *condr.* of theatre and choral soc. in Düsseldorf; teacher in Liverpool since 1885; has published symph., vln. concerto, etc., and valuable *Die Violintechnik*.



**Coussemaker** (kös-mak-är'), **Charles Edmond Henri de**, *writer*. b. Bailleul, France, Apr. 19, 1835; d. Bourbourg, Jan. 10, 1876. Father, a judge; showed precocious ability on pf., vln., and 'cello; while studying at Douai Lycée learned harmony from Moreau, and later comp. from Reicha and others in Paris; while acting as judge in various towns, he carried on valuable researches in musical history, especially harmony of the Middle Ages.

**Coverley, Robert**, *compr.* b. Oporto, Portugal, Sept. 6, 1863. Studied composition in London with Ludwig, Jacquinot, and Weisthill, etc.; came to New York 1884, returned to London 1897; has composed many pf. works and very many widely popular songs.

**Coward, Henry**, *chorus cond.* b. Liverpool, Nov. 26, 1849. From 9-22 worked in Sheffield at cutlery; from 22-39 taught school, having prepared himself in spare time; at 39 devoted himself to music; Mus. Doc. 1894; compositions, cantatas, etc. of no importance compared to remarkable success, due to original methods, as a trainer of choruses, evidenced especially in Sheffield Mus. Festival.

**Cowen, Frederic Hymen**, *compr.* b. Kingston, Jamaica, Jan. 29, 1852. Very early showed love for music; pupil in England of Goss and Benedict; gave a concert 1859; 1865 won but abandoned Mendelssohn Scholarship; studied at Leipzig Cons. with Plaidy, Moscheles, Reinecke, etc.; after few appearances in Eng. 1866, went to Berlin 1867, where he studied conducting under Kiel; accompanist under Mapleson and Costa; 1888-1892 cond. of Philharmonic Soc.; 1888 cond. at Melbourne Exhibition, also at Manchester, Liverpool, and various festivals; reappointed at Philharmonic 1900, he instituted valuable reforms. He has composed 4 operas, all of which have been performed, and several successful cantatas, *The Rose Maiden*, *The Corsair*, chamber music, suites, overtures, and 5 symph., of which No. 3 "Scandinavian" first brought C. into prominence in 1880. No. 4

"Welsh" also has interest gained by local color, which C. handles with dexterity and ease; knighted, 1910.

**Cowles, Eugene**, *singer, compr.* b. Stanstead, Canada. Father, a physician, and mother were both excellent singers; showed early aptitude for music, studied vln.; educated at Stanstead Wesleyan College; at 19 went to Chicago, clerk in First National Bank, studied singing and harmony with A. E. Ruff, sang in church choir and concerts; 1888 joined the Bostonians as leading basso, making début as *Squire Bantam* in *Dorothy*; with the Bostonians ten years, created rôle of *Scarlett* in *Robin Hood*; sang with Alice Nielsen, Fritz Scheff and others; 1910 with Victor Herbert's opera *Sweet Sixteen*. Has written many songs, the most successful being the ballad *Forgotten*; also five bass songs, *A Gipsy King am I*, etc.

**Cramer** (krä-mer), **Johann Baptist**, *pst., teacher*. b. Mannheim, Feb. 24, 1771; d. London, Apr. 16, 1858. Son of **Wilhelm** (1745-Oct. 5, 1799), *vl.* and *cond.*; brother of **Franz** or **François** (1772-1848), *vl.*, and of **Carl** (b. 1780), *pst.* Brought to London when a year old, he always considered it as home. He was taught by his father, by Benser, Schroeter, Clementi, and, though he had some lessons in thorough-bass from Abel, taught himself composition. After début as player in 1781, he made professional tours on the Continent, spending some time in Munich and Paris, earning fame as player and teacher. In 1824 he established a publishing house still known as Cramer & Co. He retired in 1835. His playing was remarkable for his legato touch and his ability to distinguish inner parts; Beethoven admired it above all others. His music, sonatas, etc. is solid and often dry; his chief claim to fame rests on his polished and solid studies, which are second only to Clementi's in practical usefulness, without loss of musical interest.

**Crescentini** (kres-shen-tē'-ni), **Girolamo**, *singer*. b. Urbania, near Urbino, Feb. 2, 1766; d. Naples, Apr. 24, 1846. Gibelli trained his beautiful

mezzo soprano voice, and after his début in Rome in 1783 he sang in London (where he had no success) and all the Italian capitals; Napoleon heard him at Vienna and engaged him for Paris where he sang 1806-12; after 1816 taught at Naples. One of the last of his school, he was evidently of the finest, for his singing is praised not only for richness of tone but for force of expression; he also composed songs, vocalises, and method.

**Cristofori, Bartolommeo di Francesco** [incorrectly written *Christofani*], *inventor of pf.* b. Padua, May 4, 1653; d. Florence, Mar. 17, 1731. Harpsichord maker in Padua; induced to go to Florence by Prince Ferdinand, son of Grand Duke Cosimo III; after Prince's death, in charge of instruments he had left. In 1711 Maffei published an account of four "gravicembali col piano e forte" which C. had made, and gave diagram to show the action of the key, lever, hopper, and hammer upward against the string, in place of quills which plucked the strings in the usual harpsichord. The existence of this diagram and of actual instruments bearing C's name as "inventor" and dates as early as 1720 and 1726 seem to prove the right of the instrument to its Italian name by proving C. the actual inventor of its distinguishing feature. (But see **Schroeter, C. G.**)

**Croce** (krō-che), **Giovanni dalla**, *compr.* b. Chioggia, about 1557; d. Venice, May 15, 1609. Pupil of Zarlino, chorister and leader at St. Mark's; maestro 1603; also ordained priest; composed madrigals, motets, fine but not remarkably original; *Triaca Musicale*, volume of comic part-songs in Venetian dialect, including dialogue between cuckoo and nightingale, has unique interest.

**Croft** [or **Crofts**], **William**, *compr.* b. Nether Ettington, Warwick, 1678 (baptized Dec. 30); d. Bath, Aug. 14, 1727. Chorister in Chapel Royal under Blow; orgt. at St. Anne's, at Chapel Royal, and (1708) at Westminster, and composer to Chapel Royal; Mus. Doc. Oxford 1713; composed many fine anthems and

psalm tunes; published 1712 *Divine Harmony*, words of anthems with historical account; 1724 *Musica Sacra*, 30 anthems of his own, first volumes, he says, engraved in score on plates; at least first in England.

**Cross, Michael Hurley**, *orgt.* b. Philadelphia, Apr. 13, 1833; d. there, Sept. 26, 1897. Pupil of B. Cross, Meignen, etc.; orgt. at St. Patrick's, the Cathedral, and for 17 years at Holy Trinity; director of societies in Phila. and N. Y.; had many pupils (J. G. Huneke among them) and great influence on musical life in Phila.

**Crotch, William**, *compr.* b. Norwich, Eng., July 5, 1775; d. Taunton, Dec. 29, 1847. Son of a carpenter, his extraordinary precocity (he played on a small organ at a little over 2, and performed in public at 4) was the subject of articles by Daines, Barrington, and Burney; he studied music and theology at Oxford; was orgt. and prof. at Oxford Univ., lectured at Mus. School; 1822 1st principal Royal Acad. Composed 3 oratorios, one at age of 14, glees, odes (*Methinks I hear* most popular), *Elements of Mus.*, etc.

**Crouch, Frederick Nicholls**, *'cellist.* b. London, July 31, 1808; d. Baltimore, Md., Aug. 18, 1896. Pupil of grandfather and father, of Boehsa, and at Royal Acad. of others; 'cellist in various orch. in England and America after 1849; cond. Mrs. Rush's Saturday Concerts, Phila.; founder unsuccessful acad. in Washington; Confederate soldier; teacher in Baltimore; famous as composer of *Kathleen Mavourneen*.

**Crow, Edwin John**, *orgt.* b. Sittingbourne, Kent, Eng., Sept. 17, 1841; d. Dec., 1907. Pupil of E. J. Hopkins; orgt. of 3 churches in Leicester, and Ripon cathedral; Mus. Doc. 1882; comp. cantata and ch. music; examiner for Incorp. Soc. of Mus.

**Crowest, Frederick J.**, *writer.* b. London, 1850. For some years had success as tenor, under name of **Arthur Vitton**. Orgt. and *compr.*, but chiefly known as author of readable books of biography and



anecdote, *The Great Tone Poets, Phases of Musical England, Story of British Music*, etc.

**Cruvelli, Johanne Sophie Charlotte**, *singer*. b. Bielefeld, Mar. 12, 1826; d. Nice, Nov., 1907. Real name **Crüwell**; sister **Friedericke Marie** (1824-1868); enjoyed short-lived success as natural singer; Sophie's voice beautiful but full of faults owing to lack of training; brilliant début Venice 1847; partial failure in London 1848 (due to greater charms of Jenny Lind) was followed by success in Paris, where she was finally engaged at the Opéra 1854; married Count Vigier and retired 1856; especially successful in Verdi's operas; her great triumph at Paris in '51 was in *Ernani*.

**Cui (kooi'), César Antonovitch**, *compr.* b. Vilna, Poland, Jan. 18, 1835. By profession a military engineer, he is an authority on fortification on which he lectures at the Artillery School; in 1857 his early taste for music was revived by meeting with Balakirev, whose disciple he became; chief works are *Angelo* 1876, *Flibustier* 1889, 4 orch. suites, about 200 songs, and pf. pieces. Despite fact that he is exponent of theories of New Russian School (*La musique en Russie*) his own music lacks definite national coloring; he inclines to small and elaborated forms, even in larger choral works, with a resulting feeling of affectation; critical writings of value to Russia, in calling attention to German music, and of interest to others in their revelation of Russian opinions.

**Cummings, William Hayman**, *singer*. b. Sidbury, Devon, Aug. 22, 1831. Chorister in St. Paul's, singer in the Temple Ch., Westminster, Chapel Royal; opera singer 1870; concert singer at various festivals, in U. S. 1871; teacher at Royal Acad. and principal 1896-1910 Guildhall School; founder of Purcell Society; author of *Life of Purcell*, *Primer of Rudiments of Mus.*, biog. dict., the usual compositions,—cantata, part-song, etc.; learned in antiquarian details.

**Curschmann, Karl Friedrich**, *compr.* b. Berlin, June 21, 1804; d. Langfuhr, near Danzig, Aug. 24, 1841.

Turned his attention from law to music in 20th year; after study with Spohr and Hauptmann settled, with occasional concert tours, in Berlin; before Schubert and Schumann were known, composed about 90 simple songs, melodious and worthy of the place they have held in the amateur's repertoire.

**Curwen, John**, *teacher*. b. Heckmondwike, Yorkshire, Nov. 14, 1816; d. Manchester, May 26, 1880. A non-conformist minister, seeking simple method of teaching people to sing, he adopted system invented by Miss S. A. Glover, which he developed as Tonic-Sol-Fa method; gave up ministry 1864; Ass'n founded 1853, and College 1875, opened 1879; numerous publications relate chiefly to the method and to the art of teaching; many arrangements in Sol-Fa of masterpieces.

**Cusins, Sir William George**, *orgt.* b. London, Oct. 14, 1833; d. Remou-champs (Ardennes), Aug. 31, 1893. Chorister at Chapel Royal, pupil of Fétis at Brussels Cons., and of Potter, Sterndale Bennett, etc. at Royal Acad.; orgt. Queen's Private Chapel; vlt. Roy. Italian Opera; prof. Royal Acad. and Guildhall; examiner Queen's Coll. and Nat'l Training Sch.; cond. Philharmonic 1867-83; composed 2 concert overtures, oratorio, marches, etc.

**Cutter, Benjamin**, *compr.* b. Woburn, Mass., Sept. 6, 1857; d. May 10, 1910. Son of physician; studied vln. with Eichberg and harmony with Emery, comp. with Seifritz in Stuttgart; member of Bost. Symph. Orch.; teacher of vln. and harmony N. E. Cons.; has written text-books on harmony and vln. playing, chamber music, a cantata *Sir Patrick Spens*, a *Mass* in D, *Harmonic Analysis*, and *How to Study Kreutzer*.

**Cuzzoni (koot-zō'-ne), Francesca**, *dram. contralto*. b. Parma or Modena, about 1700; d. Bologna, 1770. Pupil of Lanzi; début Venice 1719; appeared in London 1722, where she married Sandoni, attained such success in Handel's operas that she became rival of Faustina; in 1728, dismissed by being offered a guinea less than Faustina, sang in Venice,

and again in London in 1734, and for an unsuccessful benefit in 1750; imprisoned for debt in Holland, she ended her life in Bologna as a button-maker, in great poverty.

**Czerny** (chär'-ni), **Carl**, *pst., teacher*. b. Vienna, Feb. 20, 1791; d. there, July 15, 1857. Taught by his father, Wenzel, and by Beethoven, who took great interest in him; influenced by acquaintance with Clementi and Hummel; professional tour planned for 1804 having been abandoned he gave up concert playing and remained in Vienna all his life, except for a short trip to Leipzig 1836, one to Paris and London 1837, and one to Lombardy 1846. His gentle nature shrank from the harshness of the world and he lived with his parents in a charming

domesticity which Beethoven envied and wished to share; his days and nights were filled with industrious work. He was a most prolific composer; beside nearly a thousand printed compositions, he left many Mss. Though he composed in all forms, the only works now used are his pf. studies which are of permanent value. His great success as a teacher is shown by the fact that he taught Ninette von Belleville (Mme. Œury), Jaell, Thalberg, Döhler, Theod. Kullak, and Liszt.

**Czibulka** (tche'-bool'-ka), **Alphons**, *compr.* b. Szeges-Várallya, Hungary, May 14, 1842; d. Vienna, Oct. 27, 1894. Pst., cond. at Karltheater; bandmaster Viennese regts.; composed pf. music, dance music, and 6 operettas.

## D

**Delayrac** (da-lā-rak'), **Nicolas**, *compr.* b. Muret, Haute-Garonne, June 13, 1753; d. Paris, Nov. 27, 1809. Musical tastes persisting despite his father's efforts to turn him to law or the army, he became pupil of Langelé; wrote first operetta *Le petite souper* 1781 and thereafter wrote one or two a year, even during the Revolution; about 60 in all, which seem to have been popular, but none permanent, *Les deux Savoyards* perhaps best known; also distinguished as chess player.

**D'Albert**, **Eugen**, *see* **Albert**, **Eugen d'.**

**Dalcroze**, **Emile Jaques-**, *compr.* b. Vienna, July 6, 1865. Of Swiss parentage, educated at univ. and cons. of Geneva; pupil of R. Fuchs and Bruckner at Vienna, and of Delibes in Paris; teacher at Geneva Cons. 1892; comp. 2 operas and 3 cantatas, a boldly revolutionary vln. concerto, popular string quartet, and, especially, various collections of songs, *Chansons enfantines*, *Chez nous*, etc., which are extremely popular in Switzerland and Germany because of their humorous and local characteristics; author of a method of training children which embodies rhythmic movements; removed to Dresden, 1910.

**Damm**, **G.**, *see* **Steingraber**.

**Damoreau** (dä-mō-rō), **Laure Cinthie**, [*née Montalant*], *singer*. b. Paris, Feb. 6, 1801; d. there, Feb. 25, 1863. Pupil at Paris Cons. at age of 7; début Paris at 18 as Mlle. Cinti; sang in London with indifferent success 1822; had success at Opéra 1826-35, especially in parts which Rossini comp. for her (*Siege de Corinth* and *Moïse*); at Opéra Comique 1835-43, where Auber also wrote for her; married actor Damoreau 1827; retired 1843, but made tours after that to U. S., St. Petersburg, etc.; prof. at Cons. 1833-34, 1836-56; published songs and method.

**Da Motta** (dä-mot'-ta), **José Vianna**, *pst.* b. Isle of St. Thomas, Africa, 1868. Went at early age to Lisbon, where studied at Cons.; after début at 14 King Ferdinand sent him to Berlin, where he studied with Ph. and X. Scharwenka; later with Liszt, Schöffner, and Von Bülow; successful tours in Europe and S. America 1902; composed for pf. and orch. (*Portuguese Scenes*, and *Rhapsodies*); written on Von Bülow, Liszt, etc.; now in Berlin.

**Damrosch** (dam'-rosh), **Leopold**, *condr.* b. Posen, Oct. 22, 1832; d. New York, Feb. 15, 1885. Took degree



of M.D. at Berlin Univ., but did not practise; pupil of Ries, Dehn, and Böhmer; appeared as solo vlt. Magdeburg 1855; leading vlt. at Weimar 1855-59, where he became intimate with Liszt and Wagner, and where he married singer Helene von Heimburg; 1859-60 cond. Breslau Philh.; toured with Von Bülow and Tausig; 1871 called to N. Y. to conduct Arion Soc.; organized Oratorio Soc. and Symphony Soc.; conducted Philharmonic 1876-77; conducted first Mus. Festival N. Y. 1881; toured West 1883; established and conducted season of German opera at Metropolitan; his wonderful organizing powers and keen interest in newer music inspired and encouraged music in N. Y. His son **Frank** also cond. b. Breslau, June 22, 1859. Pupil of his father, Pruckner, Moszkowski, etc.; cond. Denver Chorus Club 1882-85; chorusmaster at Metropolitan 1885-91; cond. of Mus. Art Soc., and many other organizations; 1892 organized People's Singing Classes, for instruction of wage-earners in sight and chorus singing, an institution which has been extremely successful. Now director of Institute of Musical Art, N. Y. His brother **Walter Johannes**, cond., compr. b. Breslau, Jan. 30, 1862. Studied with his father, Draeseke, and Von Bülow; asst. cond. Metropolitan under father and Seidl; cond. Oratorio and Symph. Soc.; 1894 organized Damrosch Opera Co., which gave German opera throughout U. S. until 1899; cond. Metropolitan 1900-1902; Philh. 1902-03; New York Symphony Orchestra; composed opera *The Scarlet Letter*, one of few American operas actually produced (Boston, 1896).

**Dana, Charles Henshaw**, orgt. b. West Newton, Mass., Feb. 7, 1846; d. Worcester, Feb. 5, 1883. Pupil of Dresel in Boston; studied in Paris and Stuttgart; début as pst. Stuttgart and in America in Worcester; orgt. at Ch. of Immaculate Conception, Boston, and in Worcester; composed church music and songs.

**Dana, William Henry**, teacher. b. Warren, O., June 10, 1846. Pupil of Aug. Haupt, and at Kullak's Cons., Berlin, and Royal Acad.,

London; director Dana's Mus. Inst. in Warren; one of founders Mus. Teachers' Nat'l Ass'n; has published text-books on harmony and orchestration and church music.

**Dancla** (don-klä), **Jean Baptiste Charles**, vlt., compr. b. Bagnères, Dec. 19, 1817; d. Tunis, Nov. 8 (or 9), 1907. At Paris Cons. studied with Halévy and Berton, vln. with Baillot; 1834 member Opéra Comique orch.; made prof. at Cons. 1857-1892; famous for playing at Société des Concerts and at his Quartet Soirées; his 130 compositions are graceful and well suited to his instrument but are not of enduring worth; études of value; as a player he was last representative of old French school; many pupils, among them C. Loeffler and Adamowski.

**Danks, Hart Pease**, compr. b. New Haven, Apr. 6, 1834; d. Philadelphia, Nov. 20, 1903. Pupil of L. E. Whiting; in Chicago 1854-64, then in N. Y.; singer and director in several churches, prolific compr. of songs and hymns; one operetta, *Pauline*, produced 1872.

**Dannreuther** (dän'-roi-ter), **Edward George**, cond., writer. b. Strassburg, Nov. 4, 1844; d. London, Feb. 12, 1905. Taught by F. L. Ritter in Cincinnati, by Richter, Moscheles, and Hauptmann at Leipzig Cons.; pf. teacher in London; founder and cond. London Wagner Soc.; has written on Wagner, translated some of his works, and written articles on various subjects. His brother **Gustav**, vlt. b. Cincinnati, July 21, 1853. Studied with De Ahna and Joachim in Berlin; member of (Boston, Mass.) Mendelssohn Quintet Club on tour 1877-1880; of Bost. Symph. Orch. 1880-82; cond. in Buffalo and under Damrosch in N. Y.; well known as teacher and member of excellent Dannreuther Quartet.

**Da Ponte, Lorenzo**, librettist. b. Ceneda, near Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838. While poet laureate to Joseph II wrote librettos for Mozart's *Don Giovanni* and *Così fan tutte*; career in London as poet to Ital. Opera and after 1805 in America as impresario and teacher of Italian.

**Daquin** (da-kan), **Louis Claude**, *orgt.* b. Paris, July 4, 1694; d. there, June 15, 1772. Pupil of Marchand, *orgt.* at St. Antoine at age of 12; 1727 won in competition with Rameau position of *orgt.* St. Paul's, which he held till his death; published pieces for harpsichord, *Coucou* being one, a volume of *Noëls*, for the organ or clavichord, and a cantata.

**Dargomyzski** (där-gō-mizh'-ski), **Alexander Sergeivitch**, *compr., pst.* b. in prov. of Toula, Russia, Feb. 14, 1813; d. St. Petersburg, Jan. 29, 1869. Educated in St. Petersburg; of good family; for four years in gov't service; taught as an amateur by Schoberlechner, and deeply influenced by friendship of Glinka; composed *Esmeralda* 1839 (prod. 1847) and *Roussalka* 1856, and many beautiful and expressive songs; after visit to France and Germany became associated with Balakirev and New School; of whose doctrines his opera *The Stone Guest* has been called "The Gospel"; in this work (orchestrated after D's death by Rimsky-Korsakov and performed 1872) older forms are abandoned entirely for continuous recitative. Though none of his works were especially successful, D. is regarded by some as the apostle of a new cult.

**David** (dä-vēd), **Félicien César**, *compr.* b. Cadenet, Vaucluse, Apr. 3, 1810; d. St. Germain-en-Laye, Aug. 29, 1876. Of precocious talent, he was educated at the Maîtrise of St. Saviour at Aix, where in 1829, after three years in Jesuit college and one as theatre cond., he became maître de chapelle; 1830 entered Paris Cons. where he studied with Millot and Fétis, and took private lessons of Reber; 1831-33 lived with a brotherhood of St. Simoniens; 1833-35 wandered with some of the brothers to Egypt and the East; the strong impressions received were expressed in *Le désert*, "ode symphonie," 1844, which had great success; later he composed 7 or 8 operas, of which *Lalla Rookh* was perhaps most successful; 1869 succeeded Berlioz as member of Academy and librarian of Cons. *Le désert* best expression of his characteristic note of picturesque and melancholy quiet.

**David, Ferdinand**, *vlt.* b. Hamburg, June 19, 1810; d. near Klosters, Swiss Alps, July 18, 1873. Of precocious talent he studied with Spohr and Hauptmann at Kassel; 1827-28 member of orch. at Berlin Theatre; 1829-35 in Russia, as member of private quartet, and concert player; by influence of Mendelssohn was appointed concertmaster of Gewandhaus Orch. 1836, and, when Cons. was opened 1843, teacher of vln. As teacher he had wide influence over many distinguished pupils, among them Joachim and Wilhelmj; as a player he combined solid technic with remarkable facility of expression; as a leader and especially as a quartet player he was unrivaled. He wrote a valuable *Violin School*, edited numerous works of older masters, composed for vln., 2 symphonies, etc.; had great influence over compositions of others, esp. Mendelssohn's vln. concerto.

**Davidov** (dä-vid'-off), **Charles**, *'cellist.* b. Goldingen, Courland, Mar. 17, 1838; d. Moscow, Feb. 15, 1889. Studied mathematics at Moscow Univ., 'cello with Schmidt in Moscow and Schuberth at St. Petersburg; début 1859 at Leipzig where he became 'cellist in Gewandhaus Orch. and teacher at Cons.; 1862 'cellist at St. Petersburg Opera, professor, and 1876-86 director St. P. Cons.; wrote admirable method, concertos, symph. poem, etc.

**Davies, Benjamin Grey**, *tenor.* b. Pontardawe, near Swansea, Wales, Jan. 6, 1858. Son of an engineer; chorister in Wales; at 20 he earned a prize which enabled him to study at Roy. Acad. with Fori and Randegger; operatic début 1881; then in various English opera companies; married Clara Perry 1885; since about 1890 has been increasingly in demand for festival and concert engagements to exclusion of dramatic work.

**Davies, [David Thomas] Ffrangcon**, *baritone.* b. Bethesda, Carnarvon, Dec. 11, 1860. After taking M.A. from Oxford he took orders, but relinquished them later; received instruction in singing at Guildhall School from Latter and from Shakespeare



and Randegger; concert and operatic débuts 1890; since 1893 has kept to concert and festival singing.

**Davies, Fanny**, *pst.* b. Guernsey, June 27, 1861. Pupil at Leipzig Cons. of Reinecke, Jadassohn, and Paul (pf.), and of Clara Schumann, from whom she learned "accurate technique, full tone, and power of phrasing" that have made her concerts successful since her début in England in 1885; chiefly distinguished as player of Schumann and Brahms.

**Davison, Arabella**, *see* Goddard.

**Dawson, Frederick H.**, *pst.* b. Leeds, July 16, 1868. Taught by his father and by Ch. Hallé at whose concerts he appeared in 1890 encouraged by Rubinstein; later continued success as a concert player.

**Day, Dr. Alfred**, *theorist.* b. London, Jan., 1810; d. there, Feb. 11, 1849. After studying medicine in London, Paris, and Heidelberg, practised in London; after years of reflection published 1845 *Treatise on Harmony*, which urged reforms in terminology, in bass-figuring, and offered original propositions about permitted discords.

**Days (dās), William Humphries**, *teacher.* b. New York, Sept. 12, 1864; d. Manchester, May 3, 1903. Studied in N. Y. with Mills, Joseffy, etc., in Germany with Kullak, Haupt, and Liszt; taught at Cons. of Helsingfors, Wiesbaden, and Cologne; comp. org. sonata, string quartet, pf. mus., etc.

**De Ahna**, *see* Ahna, Heinrich Carl Hermann de.

**Debussy (dé-büs-si), Claude Achille**, *compr.* b. St. Germain, Paris, Aug. 22, 1862. As pupil of Guiraud at Paris Cons. won *Prix de Rome* with cantata *L'enfant prodigue*; his *La demoiselle élue*, setting of *Blessed Damosel* for female chorus and orch. was refused as too modern in style; in later works for orch. *Prelude to L'après-midi d'un faune*, *Nocturnes*, *Le mer*, in pf. pieces, in many songs which well suit words by Verlaine, Baudelaire, etc., and in opera *Pelléas et Mélisande* (Paris 1902, N. Y. 1907) he has continued to develop an original method whose purpose

is to underline the emotion of the words (in the opera the voices carry continuous recitative above orchestral phrases), to hint mysteriously at elusive moods. Technically his melodies are not remarkable in themselves; his "utterance is purely harmonic," and ultra-modern, confined by no traditions, limited in its ceaseless modulation by no established key-relations.

**Dehn (dān), Siegfried Wilhelm**, *writer.* b. Altona, Feb. 25, 1799; d. Berlin, Apr. 12, 1858. Law student at Leipzig Univ.; studied music with Klein in Berlin; 1842, at Meyerbeer's recommendation, made librarian of musical portion of Berlin Royal Lib.; scored, copied for press, and edited many works of Lassus, Bach, and earlier musicians; edited *Cecilia* 1842-48; wrote several important treatises on matters of research and mus. theory of which he was successful teacher; Glinka, Kullak, and Anton Rubinstein were among pupils.

**Deiters (di'-ters), Hermann**, *writer.* b. Bonn, June 27, 1833; d. Coblenz, May 1, 1907. Studied law and philology, held various appointments; beside important contributions to mus. papers on Beethoven, Schumann, etc., published in 1880 first authoritative life of Brahms; chiefly notable for translation into German of A. W. Thayer's great *Life of Beethoven*, pub. 1866-79, and for revision.

**De Koven, [Henry Louis] Reginald**, *compr.* b. Middletown, Conn., Apr. 3, 1859. Educated in Europe, degree from Oxford Univ.; studied in early years with Speidel at Stuttgart, later with Lebert, Pruckner, and Hauff, singing with Vannuccini in Italy, and operatic comp. with Genée and Delibes; mus. critic in N. Y. 1909-1911; his first successful operetta was *The Begum* 1887; *Robin Hood*, the third (1890), is still popular after more than 3000 performances; later works *Fencing Master*, *Rob Roy*, etc., though successful have not touched this highwater mark; composer of over 150 songs (*Oh, promise me*) and incidental music.

**Delacour, Victor**, *see* Smith, E. S.

**De Lattre, Roland**, *see* Lasso, Orlando di.

**Delibes (dé-lēb')**, **Clément Philibert Léo**, *compr.* b. St. Germain du Val, France, Feb. 21, 1836; d. Paris, Jan. 16, 1891. Studied solfeggio, pf., org., comp. at Paris Cons. under Benoist, Bazin, A. Adam, at same time singing at the Madeleine; 1853 accompanist at Th. Lyrique; orgt. at several churches, at St. Jean, St. François 1862-71; 1863 accompanist; 1865-72 2d chorumaster at Opéra; 1881 prof. of comp. at Cons.; after 1855 wrote successful short comic operas *Le jardinier et son seigneur*, etc.; also comp. part-songs, melodies, *Bonjour Suzon*, etc.; *Le roi l'a dit* 1873 and *Lakmé* 1883 most successful of longer works; chief distinction lies in charming and original ballets *Coppélia* 1870, *Sylvia* 1876.

**De Lisle, Rouget de**, *see* Rouget de Lisle.

**Delius (dā-lius)**, **Frederick**, *compr.* b. Bradford, Eng., 1863. In 1884 went to Florida to be orange grower, studied mus. alone; 1886-88 studied at Leipzig Cons.; since then has lived in Paris and Fontainebleau; concert of own works London 1899; opera *Koanga* produced Elberfeld 1904; *Village Romeo and Juliet* produced Berlin 1907; has composed for orch. *Norwegian Suite*, *Life's Dance*, *Paris*; for voice with orch. *Seven Danish Songs*, Whitman's *Sea-drift*, *Mass of Life* from Nietzsche's *Zarathustra*, Dowson's poems, a pf. and a vln. concerto; highly praised for originality of expression, arrived at independently.

**Delle Sedie (del'-lā-sā-di-ā)**, **Henri**, *baritone, teacher.* b. Leghorn, June 17, 1826; d. Garennes-Colombes, Nov. 29, 1908. While still student of Galeffi, Persanola, and Domeniconi imprisoned as revolutionist; début Florence 1851; after singing in Italy engaged at Th. Italien, Paris 1861; prof. at Cons. 1867-71; pub. valuable *Arte e fisiologia del canto*, in Eng. as *Vocal Art*; voice was remarkable for its color and range of emotional expression; many famous pupils.

**Del Valle de Paz (del'-vā-lā-dā-pāz')**, **Edgardo**, *pst., compr.* b. Alexandria, Egypt, Oct. 18, 1861. Studied at

Naples Cons. with Cesi and Serrao; after tours in Italy and Egypt settled in Florence, where he directs *La nuova musica*, and teaches in Cons.; pub. method, orch., chamber, and pf. music.

**De Munck, François**, *'cellist.* b. Brussels, Oct. 6, 1815; d. there, Feb. 28, 1854. Pupil and successor of Platel in Brussels Cons.; after tours in Germany 'cellist in London theatre, but returned to Brussels 1853. Son Ernst (b. Dec. 21, 1840) *'cellist.*

**Dennée (den-nā')**, **Charles Frederick**, *compr.* b. Oswego, N. Y., Sept. 1, 1863. Studied at N. E. Cons. pf. with A. D. Turner, and, after an interval, harm. with S. A. Emery; later pf. with Mme. Schiller; 1888 accident to wrist made him give up playing; teaches successfully at Cons. as Turner's successor, and has written *Progressive Technique*; also composed comedy operas *Little Red Riding-hood*, *Children's Festival*, and many pf. solos and duets.

**Denza (den-tsa)**, **Luigi**, *compr.* b. Castellammare di Stabia, Feb. 24, 1846. Studied at Naples Cons. with Serrao and Mercadante; living in London since 1879; director of Lond. Acad. of Mus., teacher of singing at Royal Acad.; comp. unsuccessful opera, and over 500 songs, many in Neapolitan dialect, of which *Funiculi-Funicula* has attained universal popularity.

**Deppe (dep'-pē)**, **Ludwig**, *pf. teacher.* b. Alverdissen, Lippe, Nov. 7, 1828; d. Pyrmont, Sept. 5, 1890. Pupil of Marxsen and Lobe; founded and conducted singing society at Hamburg; court capellm. Berlin 1886-88; conducted court orch., and Silesian mus. festivals; account of his method in Amy Fay's *Music Study in Germany*.

**Deprés, Josquin (zhos-kan-dā-prā)**, *compr.* b. Hainault, Burgundy, about 1450; d. Condé, Aug. 27, 1521. Name given in many forms Despres, Dupré, Del Prato, etc. Chorister, pupil of Okeghem, singer in Sistine Chapel 1471-84, and in Ferrara; considered by contemporaries and by historians greatest of Netherland School, because first to



bring real beauty out of intricate counterpoint; comp. many masses, some motets, and some French chansons.

**De Reszke, see Reszke, De.**

**Destinn, Emmy** [real name Kittl], *dram. sop.* b. Prague, Feb. 26, 1878. Pupil of Loewe-Destinn whose name she took; début 1898 at Berlin; engagements there, at Bayreuth (1901), and at Paris; N. Y. début 1908.

**De Swert (de-svårt'), Jules, 'cellist.** b. Louvain, Aug. 15, 1843; d. Ostende, Feb. 24, 1891. Début at 9; pupil of Servais at Brussels Cons.; after tours and positions at Düsseldorf and Weimar became concertmaster, solo 'cellist, prof. at Hochschule, Berlin 1869-1873; after further tours director of Ostende Mus. Sch.; prof. at Bruges and Ghent Cons.; comp. 2 operas, symph., concerto and other 'cello works.

**Diabelli (de-a-bel'-li), Antonio, compr.** b. Mattsee, near Salzburg, Sept. 6, 1781; d. Vienna, Apr. 7, 1858. Choir boy at Michaelbeurn and Salzburg; studied for priesthood and entered monastery; when convents were secularized went to Vienna; encouraged in music by Michael and Joseph Haydn; composed an opera, cantatas, etc.; and many sonatinas and easy pieces still popular; 1818 entered publishing business, assumed control 1824; published much of Schubert's music, treating the composer rather shabbily.

**Dibdin, Charles, compr.** b. Southampton, March (baptized Mar. 4), 1745; d. London, July 25, 1814. Chorister at Winchester Cathedral; taught by orgts. Kent and Fussell the rudiments of music; at 15 went to London, became singing-actor at Covent Garden; composed *Shepherd's Artifice*, pastoral, 1762; acted at Birmingham, Vauxhall, Drury Lane, where he composed *The Padlock* and other successful pieces; after various unsuccessful ventures as manager and the tour described in his *Musical Tour of Mr. Dibdin*, he gave in London "table entertainments," in which he sang, played, acted, and accompanied; many famous songs (such as *Tom Bowling*) included in these pieces; after 1805

he was supported by pension and, when that failed, by a public subscription; composed nearly 100 operas and plays with music; his sons, Charles and Thomas, were dramatists.

**Dick, Charles George Cotsford, compr.** b. London, Sept. 1, 1846; d. Aug. 11, 1911. Studied at Worcester Coll. Oxford; wrote successful operettas *Our Doll's House* 1876, *Doctor D.* 1885, and some children's operas, pf. pieces, etc.

**Dickinson, Edward, teacher.** b. W. Springfield, Mass., Oct. 10, 1853. Studied mus. at N. E. Cons. 1871-72 with J. C. D. Parker and S. A. Emery, private lessons from F. H. Torrington and later from Thayer; grad. Amherst Coll. 1876, A. M. 1881; orgt. at Springfield and Elmira, N. Y.; private teacher and director of mus. Elmira Coll. 1883-92; in Berlin, mus. hist. under Ph. Spitta and Wm. Langhans, pf. with Klindworth; at Oberlin Coll. since 1893 as instructor and prof. of history and pf. playing; since 1905 prof. of mus. hist. and criticism exclusively; also has classes for students at Cons.; has written several valuable historical and critical works, *Study of History of Music*, *Music in the History of the Western Church*, and *Education of a Music Lover*.

**Dickson, Ellen, compr.** b. Woolwich, 1819; d. Lyndhurst, July 4, 1878. Under pseud. "*Dolores*" composed popular songs.

**Didymus (did'-i-mus), writer.** b. Alexandria (?), B. C. 63. Author of treatise on harmony, only preserved in epitome by Porphyry and quotations by Ptolemy; the "comma of D." is the difference between the major and minor whole tone (81:80) which he recognized.

**Diehl (dél), Louis, compr.** b. Mannheim, 1838. Teaching in London; married pst. Alice Mangold 1863; compr. of songs and operettas for amateurs, *Our Bazaar*, etc.

**Diémer (di-ä-mär), Louis, pst., comp.** b. Paris, Feb. 14, 1843. Studied pf. at the Paris Cons. with Marmontel (1st prize 1856), with Ambroise Thomas and Bazin in comp., also

winning prizes; played with success in concerts; as prof. of pf.-playing at the Cons., where he succeeded Marmontel in 1887, he formed a number of distinguished pupils; his compositions include two piano concertos, chamber music and a number of fine piano pieces.

**Dippel, Andreas**, *dram. tenor*. b. Kassel, Nov. 30, 1866. Pupil of Hey, Leoni, and Rau; singer at Bremen 1887-92, Bayreuth, Vienna, London, and Berlin; popular in New York for several seasons; with Gatti-Casazza, manager of Metropolitan Opera 1908, where D. had charge of German opera; 1910 manager Chicago Opera Company.

**Ditters von Dittersdorf, Karl**, *vl.*, *compr.* b. Vienna, Nov. 2, 1739; d. Rethlhotta, near Neuhaus, Bohemia, Oct. 24, 1799. Taught by König and Ziegler and, after admission to band of Prince von Hildburghausen, by Bonno and Trani; accompanied Gluck on tour to Italy 1761; on return defeated Lolli; intimate with J. Haydn; successor of Michael Haydn as director at Pressburg, where he wrote first opera *Amore in Musica*; as capellm. at Johannisberg, set up theatre and wrote many operas and oratorios (*Davide*); on various visits to Vienna opera *Doktor und Apotheker* (only one surviving) was performed, and in 1786 symphony on Ovid's *Metamorphoses*, remarkable early program music; real comic vein gave him contemporary popularity; his *Autobiography* pub. 1801.

**Dodd, John**, *maker of vln. bows*. b. Stirling, 1752; d. Richmond, Surrey, Oct. 4, 1839. Called the "English Tourte" whose bows he equaled in excellence, but not quite in elegance; his bows have single fault of being too short; unwilling to share his secrets he would have no pupil; and persisting in refusal to sell them died in poorhouse; father Edward and brother Thomas both made violins.

**Doebber (déb-ber), Johannes**, *compr.* b. Berlin, Mar. 28, 1866. Studied at Stern Cons. under Radecke, Bussler, and Aggházy; taught pf. Kullak's Cons.; capellm. at Kroll's Theatre,

at Darmstadt, and at Coburg-Gotha; composed 6 operas (*Die Grille* 1899, etc.), few pf. pieces, several songs.

**Doehler (dé-ler), Theodor**, *pst.*, *compr.* b. Naples, Apr. 20, 1814; d. Florence, Feb. 21, 1856. Studied at Naples with J. Benedict, at Vienna with Czerny and Sechter; pst. to Duke of Lucca from 1831; 1836-48 made several tours to Germany, Holland, London, Paris, and Russia; after 1848 lived in Florence, ennobled, married Russian countess; chief works for pf.; *études de concert*, *études de salon*, etc., showy but empty.

**Doering (dér'-ing), Carl Heinrich**, *pf. teacher*. b. Dresden, July 4, 1834. Pupil at Leipzig Cons. of Hauptmann, Plaidy, and Richter; taught in Leipzig and Dresden Cons. since 1858; distinguished compr. and admirable teacher; composed many valuable collections of studies and special exercises.

**Dohnányi (don-än'-yi), Ernst von**, *pst.* b. Pressburg, Hungary, July 27, 1877. Educated at Gymnasium where his father, prof. of math., taught him music; later studied with C. Forstner, and, after 1894, at Royal Hungarian Acad. of Mus. with Thomán (pf.) and Koessler (comp.); at Budapest symph. in F took king's prize 1897; after few lessons from d'Albert début Berlin 1897; won distinguished success in Germany, Austria, England 1898, U. S. 1899, 1900; of late years living in Berlin; has devoted more time to comp. than performance; works include symph., pf. solos, pf. quintet, string quartet, etc., which show fertility of invention and ingenuity and skill of combination.

**Dolby, Helen**, *see* Sainton-Dolby, Charlotte Helen.

**Dolores**, *see* Dickson, Ellen.

**Dommer, Arrey von**, *writer*. b. Danzig, Feb. 9, 1828; d. Treyse (Thuringia), Feb. 18, 1905. After some time as theological student, after 1851 studied at Leipzig with Richter, Lobe, and Schellenberg; taught at Leipzig; resided in Hamburg after 1863; critic to *Correspondent*; withdrew to retirement at Marburg 1889; wrote *Elemente der Musik*, *Handbuch der Musikgeschichte*.



## DONATI

**Donati** (do-nä'-ti), **Baldassaro**, *compr.* b. Venice, about 1530; d. there, June, 1603. Chorister, choirmaster, maestro at St. Mark's; especially distinguished as *compr.* of madrigals and motets, of which several collections are extant.

**Donizetti** (don-i-tset'-ti), **Gaetano**, *compr.* b. Bergamo, Nov. 29, 1797; d. there, Apr. 8, 1848. Father, a weaver, wished him to be lawyer or teacher; studied at Naples Cons. with Mayr, and at Bologna Liceo; to escape demands of father entered army; composed first opera in quarters at Venice; his fourth *Zoraïde di Granata* won him exemption from further service; after series of successful but imitative operas, composed *Anna Bolena*, 1830, for Pasta, Rubini, and Lablache; *Elisir d'amore* 1832, *Lucrezia Borgia* 1833, *Lucia di Lammermoor* 1835 followed; director Naples Cons. 1837; left Milan angered by judgment of censor against *Poliuto*; went to Paris, where were produced *La fille du régiment*, *La favorita*, *Linda di Chamounix*, *Don Pasquale*; stricken with paralysis 1845, from which he never recovered. He wrote in all about 67 operas, many merely imitative of his contemporaries Bellini and Rossini, some distinguished by great originality of melody and skilful composition of concerted numbers; *Lucia* probably the most famous and the one that is now most often given, largely because of famous sextet.

**Dont** (dón), **Jacob**, *vl.* b. Vienna, Mar. 2, 1815; d. there, Nov. 17, 1888. Son of 'cellist **Joseph Valentin** (1776-1833); pupil at Vienna Cons. of Böhm and elder Hellmesberger; played in orchestras and as soloist; distinguished as teacher at Vienna Cons. of Auer, Gregorowitch, and others; pub. very valuable *Studies for Violin*.

**Door** (dör), **Anton**, *pst.* b. Vienna, June 20, 1833. Pupil of Czerny and Sechter; successful tours in Italy and Germany; court *pst.* at Stockholm 1857; teacher at Imp. Inst. Moscow 1859, at Cons. 1864; 1869 at Vienna Cons.; now teaching in Vienna; among pupils are Fischhoff, Mottl,

## DRAGONETTI

Steinbach, etc.; has made valuable editions of older works, and introduced new ones.

**Dorn, Eduard**, *see* Röckel, Joseph Leopold.

**Dorn, Heinrich Ludwig Egmont**, *compr., writer.* b. Königsberg, Nov. 14, 1804; d. Berlin, Jan. 10, 1892. While law student studied music at Königsberg, later at Berlin with Berger and Klein; director at Leipzig, where he taught Schumann 1829-31; 1843 dir. at Cologne, founder of Rheinische Musikschule which became Cologne Cons.; director of Rheinische Mus. Festivals; capellm. Royal Opera Berlin 1849-69; wrote 13 operas (*Die Nibelungen* 1854 best known), church music, orch. works, etc.; edited *Berliner Post*, contributed to *Berliner Musikzeitung*, wrote autobiog. *Aus meinem Leben*.

**Dowland, John**, *compr.* b. Westminster, 1562; d. London, Apr., 1626. Distinguished lute player; in service of English ambassador at Paris about 1580, became Roman Catholic; Mus. Bac. Oxford 1588; left England because of religion, traveled in Italy and Germany; lutenist to Christian IV of Denmark 1598; returned to England 1605 and finally in 1609; 1612 King's musician; works 1st, 2d, 3d *Books of Songs of 4 parts with Tablature for the Lute*, etc., referred to by Shakespeare. Son **Robert** (1598?-1641?) also lutenist and *compr.*

**Draeseke** (drä'-se-ke), **Felix August Bernhard**, *compr.* b. Coburg, Oct. 7, 1835; d. Dresden, Feb. 26, 1913. Pupil of Rietz at Leipzig Cons.; member of "New German School" at Weimar; teacher at Lausanne Cons. 1864-74 (with one year with Von Bülow at Munich Cons.); lived in Geneva and 1884 became teacher at Dresden Cons.; early works too radical to be popular, but later more in classic style, especially 3 symph., overtures (*Das Leben ein Traum*), and chamber music have won success.

**Dragonetti, Domenico**, *double-bass player.* b. Venice, Apr. 7, 1763; d. London, Apr. 16, 1846. Few lessons from Berini, but largely self-taught; after playing in several Italian orchestras,

went to London 1794, where he was engaged at King's Theatre; with Lindley, the 'cellist, his companion for 52 years, played at Ancient Concerts, Philharmonic, etc.; played at Beethoven Festival, Bonn, 1845; friend of Haydn and acquaintance of Beethoven; compr. of works for own instr. and for the voice; remarkable for technical virtuosity and for depth and steadiness of tone.

**Dresel** (drā-sel), **Otto**, *pst.* b. Andernach, 1826; d. Beverly, Mass., July 26, 1890. Pupil of Hiller at Cologne and of Mendelssohn at Leipzig; came to N. Y. 1848; settled in Boston 1852, where as teacher and player he contributed very largely to the awakened appreciation of German music, especially works of Bach and songs of Franz; published only a few songs.

**Dressler, Louis Raphael**, *compr.* b. N. Y. City, Dec. 8, 1861. (Father, **William Dressler**, a composer of some distinction.) Graduated Lyons Collegiate Institute, N. Y. City, 1877; educated in music by his father, beginning professional work at 16; organist and choirmaster, All Souls' Unitarian Church; editor *The World's Best Music*; composer of successful songs, anthems; conductor of choral societies and glee clubs; connected with Charles H. Ditson and Co., music publishers, New York City.

**Dreyschock** (dri-shok), **Alexander**, *pst.* b. Zak, Bohemia, Oct. 15, 1818; d. Venice, Apr. 1, 1869. Appeared in public at 8; later pupil of Tomaschek in Prague; from 1838-1862 tours through Germany, Austria, Paris, London, and Russia; 1862 prof. at St. Petersburg Cons., director of Imperial School, court *pst.*; retired to Italy 1868; played chiefly his own compositions which are not now interesting; though cold as an interpreter he was remarkable for technical ability, esp. for facility in playing octaves, and for solo work in the left hand. His nephew **Felix**, *pst.* b. Leipzig, Dec. 27, 1860. Son of Raimund, *vt.* (1824-1869); studied at Berlin Hochschule with Ehrlich, Taubert, and Kiel; now prof. at Stern Cons.; successful as performer and as *compr.* of pf. pieces.

**Dubois** (dū-bō-ā), **Clément François Théodore**, *compr.* b. Rosnay, Marne, August 24, 1837. First studied at Rheims, then at Paris Cons., 1853, under Marmontel, Benoist, Bazin, and Ambroise Thomas; took 1st prizes in all departments and *Prix de Rome* 1861; maître de chapelle at Ste. Clothilde, orgt. at Madeleine 1877, prof. of harm. at Cons. 1871, of comp. 1891; member of Acad. 1894, director of Cons. 1896-1905. Numerous compositions include oratorios (*Les sept paroles du Christ*, *Le paradis perdu*), operas (*Aben Hamet*, *Xavière*), songs, pf., and org. pieces, orch. works (overture to *Frithjof*, etc.); music is conscientious rather than inspired; successful as teacher.

**Ducis** (dū-sē), **Benoît** [**Benedictus Ducis**], *compr.* b. Bruges, about 1480; date and place of death unknown. Pupil of Josquin Deprès; orgt. at Antwerp; went to England 1515; some say lived in Germany later, but no certain facts; there are extant some 80 songs, and several part-songs and motets; not to be confounded with Benedictus Appenzelders, Swiss musician of later date.

**Dufay** (dū-fā), **Guillaume**, *compr.* b. Hainault (?), about 1400; d. Cambrai, Nov. 27, 1474. Chorister in Papal Chapel 1428; in service of Duke of Burgundy 1437; took holy orders, 1437 became canon at Cambrai; one of the most distinguished of early French contrapuntists; many of his works (masses, motets, chansons, etc.) still extant; also said to have introduced white (open) notes and to have made other changes in notation. See Stainer's *Dufay and his Contemporaries* for account and examples.

**Duiffopruggar** (dwēf-fo-pru-gar), [**Tiefenbrücker**], **Caspar**, *instrument-maker.* b. Freising, Bavaria, 1514; d. Lyons, before Dec. 1571. Reputation as first maker of violins was destroyed by Vidal who brought proof that instruments attributed to him were made by Vuillaume after 1827; D. made violas da gamba and lutes in-laid after certain fashion.

**Dukas** (dū-kā), **Paul**, *compr.* b. Paris, Oct. 1, 1865. Pupil at Paris Cons. after 1882 of Dubois, Mathias, and



Guiraud; second *Prix de Rome*; musical critic of *Gazette des beaux arts* and *Revue hebdomadaire*; works include overtures *Lear*, *Goetz von Berlichingen*, *Polyeucte*, symphony, distinguished pf. sonata, variations, etc.; symph. poem *L'apprenti sorcier*, ingenious orchestral scherzo, best known work outside of France; also opera *Ariane et Barbe-bleue*; shows unusual technical ability in the expression of ultra-modern ideas.

**Dulcken** (dul-ken), **Ferdinand Quentin**, *pst.* b. London, June 1, 1837; d. New York, 1902. Pupil at Leipzig Cons. of Mendelssohn, Moscheles, Gade, etc., and at Cologne of F. Hiller; prof. at Warsaw Cons.; lived in Paris and N. Y.; made tours with distinguished artists Wieniawski, Vieuxtemps, Remenyi, Essipoff, etc.

**Dunham, Henry Morton**, *orgt.* b. Brockton, Mass., July 27, 1853. Pupil of J. C. D. Parker and Whiting; graduated from N. E. Cons. and Boston Univ. Coll. of Mus.; taught in both; published *Organ School* and many works for instr.; as orgt. at Ruggles St. Ch., Shawmut Ch., and Harvard St., Brookline, has given many recitals in Boston and elsewhere.

**Dunkley, Ferdinand Luis**, *orgt.* b. London, July 16, 1869. Pupil of G. A. Higgs, and at Trinity Coll. London, under Parry, etc., at Royal Coll.; after holding several positions in England became teacher of mus. at St. Agnes's School, Albany, N. Y. and orgt. there; later moved to New Orleans; in 1909, Vancouver, B. C.; returned to New Orleans; composed cantata, *Wreck of the Hesperus*, many songs, and orch. suite which won prize at Promenade Concerts 1889.

**Dunn, John F.**, *vl.* b. Hull, Feb. 10, 1866. Pupil of brother; played in theatre orch. at 11; studied at Leipzig Cons. with Schradieck, Jadassohn and Richter; after concerts in Germany, made London début 1882; since has played with success throughout England.

**Dunstable, John**, *compr.* b. Dunstable, Bedfordshire, about 1370; d. Walbrook, Dec. 24, 1453. Nothing known of life, and comparatively

few works extant, but referred to by contemporaries in terms of highest praise; an early contemporary of Dufay and Binchois; a leader in their school of contrapuntal composition, a forerunner of Okeghem and others.

**Duparc** (dü-pärk), **Henri**, *compr.* b. Paris, 1847. Studied for the bar, and music with César Franck; became a disciple of Wagner's ideas; on account of ill health retired from active professional work; although he wrote in the large forms he has been most successful with his songs.

**Dupont** (dü-pôn), **Auguste**, *compr.* b. Ensival, near Liège, Feb. 9, 1828; d. Brussels, Dec. 17, 1890. Educated at Liège Cons., toured as pst., taught at Brussels Cons. after 1850; compositions slight but pleasing.

**Duprez** (dü-prä), **Gilbert Louis**, *dram. tenor.* b. Paris, Dec. 6, 1806; d. there, Sept. 23, 1896. Studied at Choron's Inst.; début 1825 without marked success; after further study in Italy reappeared at Paris Opéra 1836; prof. declamation Cons. 1842 to 1850, when he founded school of his own; retired 1855 from stage; compositions, operas, mass, etc., of no importance, works on singing of great value.

**Durand** (dü-rôn), **Marie Auguste**, *orgt., publisher.* b. Paris, July 18, 1830; d. May, 1909. Pupil of Benoist; held various organ appointments in Paris; in partnership with Schönewerk, and alone, published large amount of mod. French music.

**Durante** (du-rän'-te), **Francesco**, *compr.* b. Fratta Maggiore, Naples, Mar. 15, 1684; d. Naples, Aug. 13, 1755. Studied at Naples under Greco, and under A. Scarlatti at Cons. San Onofrio; director in 1718; maestro Santa Maria di Loreto; composed church music of "Neapolitan School," animated and strong, rather than inspired; had many distinguished pupils, Duni, Jommelli, Sacchini, Pergolese, Paisiello.

**Dussek** (du'-shek), **Johann Ladislaus**, *compr.* b. Czaslav, Bohemia, Feb. 9, 1761; d. Saint Germain-en-Laye, Mar. 20, 1812. Educated at Jesuit Coll., where he studied music and

acted as orgt.; continued mus. studies while student of theology at Prague; orgt. at Mechlin, Amsterdam, The Hague; after studying with C. Ph. E. Bach won renown as pianist; played at many European courts; driven from Paris by the Revolution returned in 1808; remarkable for his singing touch on the pf., and in comp. for early expression of Bohemian spirit, and for extending resources of piano toward greater richness; important works are largely for pf., concertos, sonatas, fugues, etc.

**Duvernoy** (dü-vär-nö-ä), **Jean Baptiste**, *compr., teacher.* b. Paris (?), 1797 (?); d. Passy, 1880. After about 1825 published large number of pf. works, of which Weitzmann says that they belong to a class of works which "though easy to play sounded brilliant in the ears of amateurs," and which are musically superficial.

**Dvořák** (dvor'-zhäk), **Antonin**, *compr.* b. Mühlhausen, Bohemia, Sept. 8, 1841; d. Prague, May 1, 1904. Father an innkeeper wished him to be a butcher; having learned vln. from schoolmaster went at 16 to Prague Org. School, where he studied under Pitzsch, while he played vln. in orch.; later played viola at National Theatre; studied scores borrowed from Smetana; 1873 comp. hymn for male chorus which won gov't pension; 1877 approbation of Brahms led to hearing in Germany; *Slavonic dances* 1878, *Stabat Mater*

1883 firmly established him; 1890 prof. at Prague Cons.; 1892-95 director of Nat'l Cons. New York; thereafter lived and composed in Prague. His music is marked by strong national spirit, love of exotic color, odd rhythms, "sudden excursions in tonality," curious melodic intervals; but it is on the whole simple in intention, never morbid, seldom intellectual; he composed several symphonic poems, concerto for vln, for pf., for 'cello, string quartets, and five symph.; the 5th symph. *Aus der neuen Welt*, quartet Op. 96 and quintet Op. 97 are based on themes of negro type.

**Dwight, John Sullivan**, *critic.* b. Boston, Mass., May 13, 1813; d. there, Sept. 5, 1893. Grad. at Harvard 1832; entered ministry 1836; member of Brook Farm Community; after 1848 returned to Boston; one of founders of Harv. Mus. Ass'n; 1852-1881 edited Dwight's *Journal of Music*, which published essays by Thayer and others, criticisms and records of awakening musical life in America; D's taste was good, though intolerantly classical.

**Dykes, Rev. John Bacchus**, *compr.* b. Kingston-upon-Hull, Eng., Mar. 10, 1823; d. St. Leonard's-on-Sea, Jan. 22, 1876. Pupil of Skelton and Walmisley; educated at Cambridge; canon and precentor at Durham Cath., and condr. of mus. soc.; *compr.* of some especially good hymn tunes (*Lead, Kindly Light*).

## E

**Eames** (äms), **Emma**, *dram. sop.* b. Shanghai, China, Aug. 13, 1867, of American parentage. Brought to Maine at 5; taught by her mother, by Clara Munger in Boston 1883-86; by Marchesi and Pluque (stage department) 1886-88; although engaged at Opéra Com. in 1888 did not make début until 1889 at Opéra where she sang 2 years; London début 1891, New York same year; since then regularly appearing in both cities; though an indifferent actress, lacking in emotional power, her beautiful voice has made her successful in an extended repertoire;

married 1891 artist Julian Story, from whom she separated 1907; married baritone Gogorza, 1911.

**Eberl** (ä-berl), **Anton**, *pst., compr.* b. Vienna, June 13, 1766; d. there, Mar. 15 (or 11), 1807. Two operas produced 1782 and '83 made him friend of Mozart and Gluck; concert tour with Mozart's widow; lived and traveled in Russia 1796-1800 and 1803, and Germany; composed other operas, chamber music, songs, etc.; distinguished as pst. and as *compr.*, by contemporaries classed very high.



**Eccard** (ek'-kärđ), **Johannes**, *compr.* b. Mühlhausen, Thuringia, 1553; d. Königsberg, 1611. Pupil of Von Burgk and of Orlando di Lasso; capellm. at Königsberg and Berlin; eminent as *compr.* of sacred songs for 4 and 5 voices, written with real religious feeling as well as musical skill.

**Eck** (ek), **Franz**, *vl.* b. Mannheim, 1774; d. Strassburg, 1804. Pupil of brother **Johann Friedrich** (1766-1809); member of Munich Orch.; director and solo player at St. Petersburg court concerts; teacher of Spohr 1802-03; insane at time of death; powerful and skilful performer, but poor interpreter.

**Eckert** (ĕk'-ert), **Carl Anton Florian**, *compr.* b. Potsdam, Dec. 7, 1820; d. Berlin, Oct. 17, 1879. Prodigy at 6; educated under patronage of Förster by Rechenberg and Greulich for pf., Bötticher and Ries for vln., and Rungenhagen for comp.; wrote opera at 12, oratorio at 13; studied with Mendelssohn at Leipzig, 1839; accompanist at Th. Italien, Paris 1851, cond. 1852; capellm. Vienna 1853, Stuttgart 1860-67, Berlin 1869; came to U. S. with Sontag; of numerous comp. only few songs have lasting interest; distinguished as cond.

**Eddy**, **Clarence**, *orgt.* b. Greenfield, Mass., June 23, 1851. Pupil of J. G. Wilson, and Dudley Buck, of Haupt and Loeschhorn in Berlin; after tour of Europe, settled in Chicago 1874 as *orgt.*, director of Hershey School of Mus. Art., cond. Philharm. Vocal Society, etc., organist Tompkins Ave. Church, Brooklyn, 1908-1910; frequent tours in America and Europe; composed chiefly for org.; as player distinguished for extent of repertoire; lives in Chicago.

**Edwardes** [or **Edwards**], **Richard**, *compr.* b. Somersetshire, 1523; d. Oct. 31, 1566. Poet, playwright, scholar, master of children at Chapel Royal, member of Lincoln's Inn; one madrigal, *In going to my naked bed*, one of the finest extant.

**Edwards**, **Henry Sutherland**, *writer.* b. Hendon, Middlesex; Sept. 5, 1829; d. London (?), Jan. 21, 1906. Author of *History of Opera*, *Life of Rossini*,

*The Prima Donna*, etc.; critic for *St. James Gazette*, and special correspondent abroad; works are pleasantly readable, but not scientifically accurate.

**Edwards**, **Julian**, *compr.* b. Manchester, Eng., Dec. 11, 1855; d. Yonkers, N. Y., Sept. 5, 1910. Pupil of Oakeley and Macfarren; 1880 produced overture *Corinne*; cond. Eng. Opera Co. 1883; in N. Y. 1888; *compr.* of several comic operas: *Magic Kiss* Boston 1894; *Brian Boru* N. Y. 1896, *Princess Chic* 1900, etc.

**Eeden** (ā-den), **Jean Baptiste van den**, *compr.* b. Ghent, Dec. 26, 1842. Pupil at Ghent and Brussels Cons.; director at Mons Cons. 1878; works, opera, oratorios, *Jacob van Artevelde*, trilogy *Judith*, etc.; also suite, songs, etc.

**Ehlert** (ā'-lert), **Louis**, *compr., writer.* b. Königsberg, Jan. 23, 1825; d. Wiesbaden, Jan. 4, 1884. Pupil of Schumann and Mendelssohn at Leipzig Cons.; studied at Vienna and Berlin; cond. of Società Cherubini at Florence; teacher in Tausig's school in Berlin; tutor to princes in Meiningen; lived in Wiesbaden; comp. symph., sonatas, and overture; wrote *Letters to a Lady* and *Letters from the Tone World*.

**Ehrlich** (ār'-lik), **Alfred Heinrich**, *pst., writer.* b. Vienna, Oct. 5, 1822; d. Berlin, Dec. 29, 1899. Pupil of Henselt and Thalberg; court *pst.* at Hanover; lived in London and Frankfurt; taught at Stern Cons. in Berlin, Dreyschock a pupil; music critic for several journals, editor Tausig's *Studies*, *compr.* unimportant pf. works, and author of interesting books on pf. playing. [Not the author of *Celebrated Violinists* and *Celebrated Pianists*, who used pseud. A. Ehrlich.]

**Eibenschütz** (i-ben-sheetz), **Albert**, *pst.* b. Berlin, Apr. 15, 1857. Pupil of Reinecke and Paul at Leipzig Cons.; prof. Mus. School at Charkoff, Russia, at Leipzig Cons. 1880-84, at Cologne 1893, at Stern Cons. 1896. Cousin *Iona* (b. Pesth, May 8, 1873), *pst.* Pupil of Mme. Schumann; great favorite in London 1891-1902, where she married.

**Eichberg** (ik-berg), **Julius**, *vlt., compr.* b. Düsseldorf, June 13, 1824; d. Boston, Jan. 18, 1893. Pupil of Rietz, and, at Brussels Cons., of Fétis and De Bériot; prof. at Geneva Cons.; came to N. Y. 1857; director Museum Concerts, Boston, 1859–1866; director Boston Cons., superintendent public sch. mus., founder School for Vln.; wrote 4 operettas, *Doctor of Alcantara*, *The Two Cadis*, etc., chamber music, and vln. method.

**Eitner** (it'-ner), **Robert**, *editor, writer.* b. Breslau, Oct. 22, 1832; d. Templin, Jan. 22, 1905. Pupil of Brosig; taught pf. in Berlin; distinguished as careful and accurate editor of music of 16th and 17th centuries, notably works of Sweelinck, *Publikationen älterer praktischer und theoretischer Musikwerke*, and *Quellenlexikon über die Musiker und Musikgelehrten* (1899–1904).

**Elgar**, **Sir Edward William**, *compr.* b. Broadheath, near Worcester, Eng., June 2, 1857. Son of **W. H. Elgar**, orgt., vlt., and music dealer; while a mere boy he assisted his father at org., attended meetings of Worcester Glee Club, often conducting; few vln. lessons from Pollitzer in London in 1877, almost only regular instruction; as member of Three Choirs orch., as conductor of band at County Lunatic Asylum 1879–84, member of Stockley's orch. at Birmingham, cond. of Worcester Amateur Instrumental Soc., and orgt., he had exceptionally wide chances of intimate acquaintance with various instruments; London from 1889, in Malvern 1891–1904, when he moved to Hereford, taught, conducted, and composed; came to America 1905 to receive degree at Yale, 1906 to direct *Gerontius* at Cincinnati; prof. of mus. Birmingham University, 1904–1908. Several cantatas had been given in Worcester, notice was first attracted to him by *Scenes from King Olaf* 1896; after that *Imperial March*, *Banner of St. George* 1897, *Sea Pictures* and *Orch. Variations* 1899 showed in ascending scale his originality of expression and mastery of orchestral resources; *Dream of Gerontius* (Birmingham, 1900), his most important work up to that time, has

been criticised as lacking sublimity and unity, and has been highly praised for beauty of certain parts, especially by R. Strauss and Continental critics; at 3-day Elgar Festival (London, 1904) were produced old works, new overture *In the South* and *The Apostles*, first given at Birmingham 1903, first and second parts of uncompleted trilogy, the second part being *The Kingdom*; military march *Pomp and Circumstance* has swing of real popularity; first symphony, 1908, second, Op. 63, 1911, violin concerto, 1910, aroused discussion.

**Ella**, **John**, *vlt.* b. Thirsk, Yorkshire, Dec. 19, 1802; d. London, Oct. 2, 1888. Son of vlt., became lawyer, but at 19 turned to music; lessons in vln. from Fémy, in harm. from Attwood, and comp. from Fétis in Paris; member of orch. at King's Theatre 1822, and of Philharmonic, Antient Music Soc., etc. until retirement 1848; 1845–1880 established and directed morning concerts of chamber music; 1850–59 similar mus. winter evenings; analytical programs, written by himself, introduced at these concerts were not of his invention, but here first attracted notice; wrote for *Athenæum*, etc.; 1855 lecturer at London Inst.; author of *Mus. Sketches at Home and Abroad*.

**Ellis**, **Alexander John** [real name **Sharpe**], *writer.* b. Hoxton, June 14, 1814; d. Kensington, Oct. 28, 1890. Educated at Cambridge; at first interested in philology; after mus. lessons under Donaldson at Edinburgh, began extensive investigations into scientific aspect of tones, chords, and pitch; translated Helmholtz' *On the Sensations of Tone*; contrib. many papers to Royal Soc. and to Mus. Ass'n; published *Basis of Music*, *Pronunciation in Music*, *Speech in Song*.

**Elsenheimer** (el'-sen-him-er), **Nicholas J.**, *compr., teacher.* b. Wiesbaden, June, 1866. Taught by his father and Jakobsthal; LL.D. at Heidelberg; came to America 1890; 1891 prof. theory and mus. lit. at Cincinnati Coll. of Mus.; now living in N. Y.; comp. part-songs, cantatas *Valerian*, *Belshazzar*.



**Elsner, Joseph Xavier**, *compr.* b. Grottkau, Silesia, June 29, 1769; d. Warsaw, Apr. 18, 1854. Son of carpenter and instr. maker; originally intending to be doctor; had lessons in harm. from Förster, after visit to Vienna in 1791 became member of theatre orch. at Brünn, cond. at Lemberg, and 1799 at Warsaw, where he composed 22 operas in 20 years; 1815 founded soc. which resulted in Cons.; works in many styles, popular in Poland; was the teacher of Chopin.

**Elson, Louis Charles**, *critic.* b. Boston, Mass., Apr. 17, 1848. Pupil of Kreissmann in singing and at Leipzig of Glogner-Castelli in theory; editor of *Vox Humana*, *critic* on *Musical Herald*, *mus.* editor of Boston *Courier*, later and until present, of *Advertiser*; prof. of theory, lecturer on orch. and history N. E. Cons.; extremely popular as lecturer; author of *Curiosities of Music*, *Theory of Music*, *German Songs and Song-writers*, *National Music of America and Its Sources*, *History of American Music*, *Elson's Music Dictionary*, etc.; most original work has been in connection with early Am. music; all his work is interesting and readable. His son Arthur also *writer.* b. Boston, Nov. 18, 1873. Studied at Boston schools, Harvard, and Inst. of Technology; has been teacher of textile chemistry in Atlanta and of drawing at Mass. Inst. of Tech. and at New Hampshire College; studied mus. with father and J. K. Paine; frequent contributor to papers and magazines; wrote *Critical Hist. of Opera*, *Orchestral Instruments*, *Woman's Work in Music*, *Modern Composers of Europe*, and *Music Club Programs from all Nations*.

**Elterlein** (el-ter-lin), **Ernst von** [pseud. of Ernst Gottschald], *writer.* b. Elterlein, Saxony, Oct. 19, 1826. A lawyer, author of popular analysis of Beethoven's sonatas for pf.

**Elvey, Sir George Job**, *compr.* b. Canterbury, Mar. 27, 1816; d. Windlesham, Surrey, Dec. 9, 1893. Chorister at Canterbury Cath.; pupil of brother, **Stephen**, *compr.* (1805-1860), and of Potter and Crotch; 1835-1882

orgt. of St. George's, Windsor; cond. Glee and Madrigal Soc.; 1834 won Gresham Prize; 1840 Doc. of Music; 1871 knighted; works chiefly anthems, *The Lord is King*, *Sing O Heavens*, etc.

**Elwart, Antoine Aimable Elie**, *compr., writer.* b. Paris, Nov. 19, 1808; d. there, Oct. 14, 1877. Chorister at St. Eustache, ran away from apprenticeship and played in theatre orch.; pupil at Cons. of Fétis and Lesueur; *Prix de Rome* 1834; asst. prof. and prof. at Cons. 1832-1872; cond. concerts in Paris; retired 1871; composed 3 oratorios, music for *Alcestis*, chamber and orch. music, etc.; wrote *Duprez, sa vie*, etc., treatises on theory, and interesting records, *Histoire de la Société des Concerts* and *Histoire des Concerts populaires*.

**Emerson, Luther Orlando**, *compr., cond.* b. Parsonfield, Mass., Aug. 3, 1820; now living (1914) at Hyde Park, near Boston; a pioneer in American musical work for the masses, *compr.* of church music, cond. of conventions, indefatigable compiler of collections of songs and hymns, *The Romberg Collection*, *The Wreath*, etc.

**Emery, Stephen Albert**, *teacher.* b. Paris, Maine, Oct. 4, 1841; d. Boston, Apr. 15, 1891. After lessons from Edwards in Portland, studied with Plaidy, Richter, and Hauptmann at Leipzig and with Spindler at Dresden; came to Boston 1866; taught in N. E. Cons. from 1867; prof. of harm. Bost. Univ. Coll. of Music; asst. editor *Mus. Herald*; composed some songs, wrote text-books, *Studies in Pf. Playing* and *Elements of Harmony*.

**Enckhausen** (enk-how-sen), **Heinrich Friedrich**, *orgt.* b. Celle, Aug. 28, 1799; d. Hanover, Jan. 15, 1885. Pupil of Aloys Schmitt, and his successor as court orgt. and director of Singakademie; composed opera *Der Savoyard*; orch., church mus., pf. mus., and book of chorals.

**Engel, Carl**, *writer.* b. Thiedenweise, near Hanover, July 6, 1818; d. Kensington, Eng., Nov. 17, 1882. Studied with Enckhausen and Hummel; 1846 gave pf. lessons in Manchester, Eng.; soon after moved to

London; collector of books and rare instruments; author of *Music of Most Ancient Nations, Introduction to study of National Music, Musical Instruments of All Countries, A Catalogue of Instr. in South Kensington Museum* (designed to be accomp. by lengthy notes), *Musical Myths and Facts*, etc., all accurate and at same time readable.

**Engelmann, Hans**, *compr.* b. Berlin, 1872; father and uncle professional musicians; began musical education at seven, pupil of Reinecke, Loeschhorn, Mashel, and Hermann Mohr; received a good literary education before coming to the United States in 1892; located in Philadelphia where he still lives (1914); professional work consists of teaching, conducting and composing; his compositions number over 1200 pieces, mostly intended for teaching purposes; has written some successful pieces in the salon style, notably *Forget-me-nots* and *Melody of Love*.

**Enna, August**, *compr.* b. Nakskov, Denmark, May 13, 1860. Almost entirely self-taught; about 1880, when member of small traveling orch., composed 1st opera *A Village Tale*; played for dancing and taught in Copenhagen until in 1883 became cond. of provincial company; some compositions attracted attention of Gade who helped him to study in Germany 1888-89; after his return opera *Die Hexe* met with great success; *Cleopatra* was unsuccessful until its second season; *Aucassin and Nicolette* 1896 and vln. concerto have continued his popularity.

**Epstein (ep-stin), Julius**, *pst., teacher.* b. Agram, Aug. 7, 1832. Pupil of Lichtenegga, Halm, and Rufinatscha; prof. of pf. at Vienna Cons. 1867, Brüll and Sembrich among pupils. Daughters *Rudolfine*, 'cellist, and *Eugénie*, vlt., toured Austria and Germany 1876-77.

**Eratosthenes (er-ä-tos'-then-ēs)**, *writer.* b. Cyrene, 276 B. C.; d. Alexandria, Egypt, 195 B. C. Custodian of Alexandria Library; wrote on mathematics; *Katasterismoi* contains notes on Greek music, but his work on music is lost, except for quotations in Ptolemy.

**Erk, Ludwig Christian**, *compr.* b. Wetzlar, Jan. 6, 1807; d. Berlin, Nov. 25, 1883. Lessons from father **Adam Wilhelm**, *orgt.* (1779-1820) and from André; 1826, as prof. at seminary at Moers on Lower Rhine, started festivals of popular and part-song music; 1836 prof. of royal seminary, Berlin; 1843 founded *Männergesangsverein*; 1857 director of mus.; 1877 resigned; collection *Deutsche Liederhort* (vol. 1 Modern Folk-songs; vol. 2 those of 13-18th centuries) of greatest value; published several other collections.

**Erkel (är-kel), Ferencz**, *compr.* b. Gyula, Hungary, Nov. 7, 1810; d. Pesth, June 15, 1893. Taught by father; gave pf. recitals; cond. of traveling company; 1838 of Nat'l Theatre, Budapest; first opera *Bathori Maria* 1840 at once successful, but greatest success was *Hunyady László* 1844; of later operas, *Bank Ban* 1861 most popular; founder of Philh. Concerts and prof. of instrumentation at Nat'l Acad.; his numerous songs, like most of his operas, are too intensely national in feeling to have cosmopolitan interest.

**Erlanger (är'-lön-zhā), Camille**, *compr.* b. Paris, May 25, 1863. Pupil at Paris Cons. of Delibes; *Prix de Rome* 1888; won success with *St. Julien l'hospitalier*, dram. legend 1894; *Le juif polonais* opera 1900, and *Le fils de l'étoile* 1904, moderately successful; orchestral music and some songs.

**Ernst, Alfred**, *writer.* b. Périgueux, April 9, 1860; d. Paris, May 15, 1898. Wrote, beside many articles, *L'œuvre dramatique de Berlioz*, and several books on Wagner, whose theories he defended and whose *Nibelungen Ring* and *Meistersinger* he translated.

**Ernst, Heinrich Wilhelm**, *vlt.* b. Brünn, Moravia, May 6, 1814; d. Nice, Oct. 14, 1865. At Vienna Cons. studied comp. with Seyfried, vln. with Böhm, later with Mayseder; on his first tour at 16 followed Paganini about to learn his style; after 6 years in Paris 1832-38, he toured throughout Europe until he settled in London about 1850; playing remarkable for technical ability and



strength of tone; compositions, *Elégie*, *Carnaval de Venise*, are brilliant and difficult.

**Eschmann** (esh'-man), **Johann Carl**, *pst.* b. Winterthur, Switzerland, Apr. 12, 1826; d. Zürich, Oct. 27, 1882. Pupil of Moscheles and Mendelssohn; teacher at Kassel and Zürich; composed some pf. music and valuable method *Wegweiser durch die Klavierliteratur*.

**Esipoff, Stépán** [pseud. of Burnand, **Arthur Bransby**], *compr.* b. Croydon, Eng., Dec. 5, 1859. Composer of popular vocal and instrumental music.

**Essipoff, Annette**, *pst.* b. St. Petersburg, Feb. 1, 1851. Pupil at St. P. Cons. of Wielhorski and Leschetizky; 1874 began series of successful concert tours, playing in London, Paris 1875, America 1876; wife of Leschetizky, later divorced; 1885 *pst.* to Prussian court; 1893-1908 *prof.* at St. P. Cons.; playing marked by unusual skill and artistic feeling, sometimes exaggerated.

**Este** [pron. and often spelled **East**], **Michael**, *compr.* Conjecturally son of Thomas. Comp. madrigals, anthems, duets for viols, and *Ayerie Fancies* of four parts that may be sung as well as played; best-known madrigal *How Merrily We Live*; retainer of Lady Hutton; Mus. B. Cambridge 1606; master of choristers Lichfield Cathedral.

**Este** [or **Est** or **East**], **Thomas**, *printer.* Important early English publisher and printer; greatest work *Whole Booke of Psalmes*, "with tunes, in four parts," harmonized by 10 noted contemporaries.

**Eyken** (i-ken), **Jan Albert van**, *orgt.* b. Amersfoort, Holland, Apr. 26, 1823; d. Elberfeld, Sept. 24, 1868. Pupil at Leipzig Cons. and at Dresden, of Schneider; *orgt.* at Amsterdam 1848-1853, when he became *orgt.* and *prof.* in mus. school at Rotterdam; till death at Elberfeld; successful concert player, *compr.* of excellent *org.* mus. and of *Lucifer* (tragedy), chamber music and songs.

## F

**Faelten** (fel'-ten), **Carl**, *pst., teacher.* b. Ilmenau, Thuringia, Dec. 21, 1846. Studied with Montag and Schoch, chiefly learned from association with Raff at Frankfort Cons.; after military service in Franco-Prussian war taught in Raff's Cons., and after 1882 at Peabody Inst. Baltimore; 1885 taught at N. E. Cons., of which he was director 1890-1897, when he founded school of pf. playing in Boston.

**Fahrbach** (fär-bäk), **Philipp**, *compr.* b. Vienna, Oct. 25, 1815; d. there, Mar. 31, 1885. Pupil of Lanner, *condr.* of orch. of his own and of military band; *compr.* of operas and popular dance music. Son **Philipp** *compr.* b. Vienna, 1843; d. there, Feb. 15, 1894. Bandmaster at Pesth, successor of father in Vienna; also prolific *compr.* of popular marches and dance music.

**Fairlamb, James Remington**, *compr.* b. Philadelphia, Jan. 23, 1837; d. N. Y., April, 1908. After being *orgt.* in several churches studied at Paris

Cons. and in Florence; U. S. consul at Zürich; *orgt.* in New Jersey and New York, notably St. Ignatius'; has composed 2 operas and considerable sacred music.

**Faisst** (fist), **Emmanuel Gottlob Friedrich**, *orgt.* b. Esslington, Württemberg, Oct. 13, 1823; d. Stuttgart, June 5, 1894. Taught himself *org.* before 9; after studying theology continued to work alone with Mendelssohn's advice; 1844 settled in Stuttgart where he gave concerts; founded soc. for classical ch. music and with others Cons. of which he became director; composed cantatas, motets, *org.* mus.; edited, with Lebert, Cotta Ed. classical pf. mus.

**Falcke** (fälk), **Henri** [Théodore Oscar], *pst.* b. Paris, Feb. 27, 1866. Pupil of Saint-Saëns, Massenet, Dubois, and Mathias at Paris Cons., taking 1st prize in pf.; studied also in Germany; combines methods of both countries in successful teaching, published *Ecole des arpèges*, pf. pieces, etc.

**Faning, Joseph Eaton**, *compr.* b. Helston, Cornwall, May 20, 1850. Pupil at Roy. Acad. of Mus., of Bennett and Steggall; Mendelssohn Scholarship 1873; Mus. Doc. Camb. 1900; teacher at Royal Acad. and Guildhall School; director of mus. at Harrow School 1885-1901; cond. London Male Voice Club and Madrigal Society; composed 2 operettas, symph., anthems, part-songs, the popular *Miller's Wooing*, and the *Song of the Vikings*.

**Farinelli** (fä-ri-nelli), [pseud. of **Carlo Broschi**], *singer*. b. Naples, Jan. 24, 1705; d. Bologna, July 15, 1782. Artificial soprano, taught by Porpora, early favorite in Naples under name "il ragazzo"; début in Rome 1722 was followed by success in other Italian cities; defeated in contest with Bernacchi at Bologna, he took lessons of B.; after second visit to Vienna 1731 added to *bravura* abilities those of pathetic expression; went to England in 1734 to lend his aid to Porpora and Senesino in their opposition to Handel; after their victory F. remained in London for 2 years winning great fortune; 1736 went to Spain where he cured Philip V of melancholy by singing, and remained as his pensioner; in 1759 he was sent to Bologna where he lived in elegant seclusion; probably the most wonderful of all singers in the sonorous richness and skilful manipulation of his voice.

**Farmer, Henry**, *vlt.* b. Nottingham, Eng., May 13, 1819; d. there, June 25, 1891. Self-taught player on vln. and org., in music business for 50 years; orgt. and cond. of Sacred Harmonic Soc. in Nottingham; *compr.* of mass and vln. concertos, author of *New Violin School*, and other methods.

**Farnaby, Giles**, *compr.* b. Truro, Cornwall, about 1560 (?); d., place and date unknown, prob. after 1620. Graduated Mus. B. Oxford 1592; contributed to Este's *Whole Booke of Psalmes*, published canzonets, and some pieces included in Fitzwilliam Virginal Book.

**Farrar, Geraldine**, *sop.* b. Melrose, Mass., Feb. 28, 1882. Studied with Mrs. J. H. Long in Boston, with

Trabadello in Paris, and Lilli Lehmann in Berlin; début Berlin Oct. 15, 1901, followed by engagement at Royal Opera; N. Y. début 1906; remarkable popularity in Berlin, continued in N. Y. Metropol. Op. Co. 1906.

**Farwell, Arthur**, *compr., publisher, writer*. b. St. Paul, Minn., Apr. 23, 1872. Graduated Mass. Inst. of Technology 1893; studied with Homer Norris in Boston and Humpherdinck, Pfizner and Guilman in Europe; lecturer on mus. at Cornell Univ.; founder 1901 of "Wa-Wan Press," which aimed to issue original American music, whether that of Indians or of ultra-modern composers; F. himself has composed pieces on Indian themes, songs, etc. and written many articles on Indian music; 1909 in New York on editorial staff of *Musical America*; 1910 music commissioner for public parks and recreation piers, N. Y.

**Fasch** (fäsh), **Carl Friedrich Christian**, *compr.* b. Zerbst, Nov. 18, 1736; d. Berlin, Aug. 3, 1800. Son of capellm. Johann Friedrich (1688-1758); cembalist to Frederick the Great, as C. P. E. Bach's assistant 1756 taught during Seven Years' War; capellm. at opera 1774-76; established choral reunions which led to Singakademie; composed 16-part mass, and some other works, most of which he had burned before his death.

**Faulkes, William**, *orgt., pst., compr.* b. Liverpool, Nov. 4, 1863. Pupil of Wm. Dawson and of Dillon-Newman; orgt. and teacher at Liverpool since 1886; composed pf. concerto, vln. concerto, chamber mus., pf. and org. pieces.

**Fauré** (fō-rā), **Gabriel Urbain**, *compr.* b. Pamiers, Ariège, May 12, 1845. Pupil of Niedermeyer, Dietsch, and Saint-Saëns; orgt. at Rennes, at several churches (finally Madeleine) Paris; 1896 prof. counterpoint and fugue at Cons.; director there 1905; inspector of Beaux-Arts 1892; has written music to several plays (*Pelléas et Mélisande*, *Prométhée*), a symphony, opera, cantata (*La Naissance de Venus*), pf. pieces, and especially beautiful songs, notably *La bonne chanson*, *En prière*, *Au cimetière*, *Les roses d'Ispahan*; music



is distinguished for original harmonies, and depth of expression, especially in songs.

**Faure (fôr'), Jean Baptiste, dram. baritone.** b. Moulins, Allier, Jan. 15, 1830. Choir boy at Madeleine under Trévaux; pupil at Cons. of Ponchard and Moreau-Sainti, winning 1st prize for comic opera; sang with success at Opéra Comique 1852-60, at Opéra 1861-76; taught at Cons. 1857-60; after 1876 sang in concerts; published valuable *L'art du chant*; his voice was remarkable for its range, flexibility, and adaptability to different rôles; composer of *The Palms*; married 1859 Caroline Lefébvre (b. 1828) singer at Opéra Comique.

**Faustina, see Hasse, Faustina.**

**Favarger (fä-vär-zhâ), René, compr.** b. Paris, 1815; d. Etretat, near Havre, Aug. 3, 1868. For many years teacher in London; compr. of graceful and popular pf. pieces.

**Fay, Amy, pst., writer.** b. Bayou Goula, Miss., May 21, 1844. Pupil of Tausig, Kullak, Deppe, and Liszt; related experiences with different methods in popular *Music Study in Germany*; teaching in New York.

**Fayrfax, Robert, compr.** b. Bayford, Hertfordshire, 1470 (?); d. St. Albans, Feb., 1529. Mus. Doc. Cambridge 1504; gentleman of the chapel under Henry VIII; accounted chief musician of time by contemporaries; composed masses, motets, two songs, etc.

**Feo (fä-o), Francesco, compr., teacher.** b. Naples, about 1685; d. after 1740 (?). Pupil and successor of Ghizzi at Naples Cons. della Pietà; composed opera *L'Amor tirannico* and five others; chief importance in church mus., masses, etc.

**Ferrabosco, Alfonso, compr.** b. Bologna, about 1525; d. Turin, May 8, 1589. Settled in England 1562, already attached to queen's service; while in disgrace at court accused of murdering musician attached to Sir Philip Sidney; 1568 again in queen's favor; traveled abroad, returned 1572, left the country 1578; wrote much admired madrigals, pieces for lute, music for masques, etc. Son **Alfonso** (1575-March, 1628) compr. of music to Jonson's masques.

**Ferrari (fer-rä-ri), Gabrielle, pst., compr.** b. Paris, pupil of Ketten in piano and Duprato in composition; also studied with Dubois and Gounod; appeared in public as a virtuoso at twelve to fourteen years of age; her compositions consist of orchestral suites, piano pieces and songs.

**Ferri, Baldassare, singer.** b. Perugia, Dec. 9, 1610; d. there, Sept. 8, 1680. Artificial sop.; choir boy in service of Cardinal Crescenzo at Orvieto, and later 1665-80 of Ferdinand III at Vienna; retired to Italy 1675; surpassed in brilliance, endurance, quality of tone, pathos of expression; probably greatest singer that ever lived.

**Fesca, Alexander Ernst, pst.** b. Carlsruhe, May 22, 1820; d. Brunswick, Feb. 22, 1849. Son of **Friedrich Ernst** (1789-1826), distinguished vlt.; pupil of Rungenhagen, Schneider, and Taubert; concert tours 1839-40 of brilliant success; composed 4 operas, chamber mus., and songs, all of which gave promise.

**Festa, Costanzo, compr.** b. Rome, about 1490; d. there, Apr. 10, 1545. Singer in Pontifical Chapel 1517-1545; composed in style somewhat like Palestrina's, motets, madrigals (of which *Down in a flow'ry vale* was long most popular in England), *Te Deum*, still sung at election of new pope.

**Fétis (fä-tis'), François Joseph, historian, theorist.** b. Mons, Belgium, Mar. 25, 1784; d. Brussels, Mar. 26, 1871. After lessons on org. from father, and on vln., and after precocious compositions, studied at Paris Cons. under Rey, Boieldieu, and Pradher; 1803 in Vienna; published symph. overture, octets, sonatas; began study of hist. of notation, uncompleted; revised ritual of Roman church, never published; after loss of wife's fortune orgt. and teacher at Douai; 1821 prof. at Paris Cons.; 1827 librarian there; 1827-1832 edited *Revue musicale*; 1833 director of Brussels Cons.; music of transitory interest; wrote useful manuals of song, pf. playing, etc., classical text-book on counterpoint and fugue, very remarkable *Biographie universelle des*

*musiciens, Histoire générale de la musique, Musique mise à la portée de tout le monde*, many articles and reviews, all marred by partiality of judgment, but all distinguished by clearness of statement, originality of thought and research.

**Fibich** (fê'-bik), **Zdenko**, *compr.* b. Seborschitz, Bohemia, Dec. 21, 1850; d. Prague, Oct. 10, 1900. Studied at Vienna and Prague, composed and conducted symph. at 14; pupil at Leipzig Cons. of Moscheles, Richter, and Jadassohn; greatly influenced by Schumann; studied with V. Lachner at Mannheim; after 1874 in Prague, teaching, conducting at theatre and at Russian church; retired 1881; wrote about 700 works, operas, chamber music, symph. poems, songs, etc.; as national *compr.* less important than Smetana or Dvořák.

**Fiedler** (fêd-ler), **August Max**, *pst., condr.* b. Zittau, Dec. 31, 1859. Lessons from father; first appearance at 10; won scholarship at Leipzig Cons. where studied with Reinecke, Paul, and Jadassohn; 1882 teacher at Hamburg Cons., since 1894 director; *condr.* in Hamburg of concerts of his own and of Philharmonic Soc., and as guest in St. Petersburg, Dresden, Berlin, London, and Italy; *condr.* N. Y. Philharmonic 1904, Boston Symph. Orch. (1908-12); has *comp. symph., songs, pf. and chamber mus.*

**Field**, **John**, *pst., composer.* b. Dublin, July 26, 1782; d. Moscow, Jan. 11, 1837. Son of vlt., grandson of orgt. who was first teacher and a mercilessly severe one; apprenticed to Clementi in London, where he displayed *pf.* for sale and received *pf. lessons*; *début* London 1794; accompanied C. to Paris 1802, to Germany, then to Russia where he remained on C's return 1804, and where he won great success as player and teacher; 1823 similar success at Moscow; 1832-33 toured to London, Paris, and Italy, there unappreciated and ill he was taken back to Moscow by Russian family; especially important in *pf. playing* and *pf. music* as link between Clementi and Chopin; of his many

compositions most important are poetic, graceful *Nocturnes* which led way to all later free compositions; as performer remarkable for fullness of tone, variety of expression, and repose of manner.

**Fielitz** (fê-lits), **Alexander von**, *compr.* b. Leipzig, Dec. 28, 1860. Pupil of Kretschmer and Schulhoff; 1886-87 *condr.* under Nikisch; *prof.* at Stern Cons. in Berlin, and theatre *condr.* at Zürich and Leipzig; for several years at a Chicago conservatory; then returned to Berlin; *compr.* of two orch. suites and many songs (*cycle Eliland*).

**Fillmore**, **John Comfort**, *teacher.* b. New London, Conn., Feb. 4, 1843; d. there, Aug. 15, 1898. Studied with G. W. Steele at Oberlin Coll., and at Leipzig Cons.; director at Oberlin, Ripon Coll., Milwaukee, and Claremont, Cal.; author of *History of Pianoforte Music*, with *biog. sketches, etc.*, and *Study of Omaha Indian Music*; articles on *mus. history* and *Indian music* in *Etude and Music*, his researches in which were based on personal investigation for several years.

**Finck**, **Henry Theophilus**, *writer.* b. Bethel, Mo., Sept. 22, 1854. Lived in Oregon, graduated at Harvard where he studied with Paine; went to 1st Bayreuth festival 1876, studied in Munich; also student of anthropology and psychology; author of *Romantic Love and Personal Beauty*, *Wagner and his Works*, *Chopin and Other Essays*, *Songs and Song Writers*, *Life of Grieg*, etc.; critic for N. Y. *Evening Post*; his *Wagner and his Works* has had great influence in spreading cult in U. S. *Success in Music* (1910) a mine of practical suggestion to musicians.

**Findeisen** (fint'-i-sen), **Otto**, *compr.* b. Brunn, 1862. *Capellm.* at Leipzig Th.; *compr.* of successful operettas, *Der alte Dessauer* 1890, *Kleopatra* 1897.

**Fioravanti** (fi-or-a-vân'-ti), **Valentino**, *compr.* b. Rome, Sept. 11, 1764; d. Capua, June 16, 1837. Studied under Jannaconi and Sala; first opera produced Rome 1784; wrote about 50 others, most popular *Le Cantatrice villane* 1806 and *I virtuosi*



*ambulanti*, Paris 1807; 1816 maestro at St. Peter's; ch. music of poorer quality than really original though superficial operas.

**Fiorillo** (fi-o-ril'-lo), **Federigo**, *vlt.*, *compr.* b. Brunswick, 1753; d., after 1823 when he was still living in Paris. Taught by father Ignazio, Neapolitan, cond. of opera; went to Poland 1780; 1785 played at *concerts spirituels* in Paris; 1788 in London played viola in Salomon's quartet; after 1794 left London, lived in Amsterdam and Paris; of many compositions *Caprices* or *Etudes de violon* are of great value to vlt.s.

**Fisher, William Arms**, *compr.* b. San Francisco, Apr. 27, 1861. Studied with J. P. Morgan, Horatio Parker, Wm. Shakespeare and with Dvořák at Nat. Cons. N. Y., where he also taught; since 1895 living in Boston, musical editor for Oliver Ditson Company; *compr.* of attractive songs, anthems, etc.

**Flagler, Isaac Van Vleck**, *orgt.* b. Albany, N. Y., May 15, 1844; died March 16, 1909. Studied under H. W. A. Beale, Batiste in Paris, etc.; *orgt.* in Poughkeepsie, Chicago, Albany, and Auburn; *orgt.* and lecturer at Chautauqua; *org.* teacher and lecturer at Syracuse and Cornell Univs., at Utica Cons.; pub. pieces and collections for *org.*

**Flemming, Friedrich Ferdinand**, *compr.* b. Neuhausen, Saxony, Feb. 28, 1778; d. Berlin, May 27, 1813. Practising doctor of medicine, member of Zelter's Liedertafel, for which he wrote choruses, notably music to Horace's *Integer vixit*.

**Floersheim** (flérs-him), **Otto**, *compr.* b. Aix-la-Chapelle, Mar. 2, 1853. Studied with F. Hiller at Cologne; in N. Y. after 1875; editor *Musical Courier* 1880; manager of Berlin branch for a number of years; *compr.* of pf. pieces and small orch. works, *Consolation*, etc.

**Florida** (flō-rē'-dia), **Pietro**, *compr.* b. Modena, Sicily, May 4, 1860. Studied at Naples with Cesi, Serrao, Polidori, and Rossi; comic opera successful in 1882; toured Italy as pst.; taught in Palermo Cons.; dir. Bergamo Cons.; 1902 elected dir. of Benedetto Marcello Cons.,

Venice; came to N. Y. 1904; later teacher at Cincinnati Coll. Mus.; opera *Maruzza* success at Venice etc., 1894, *La Colonia libera* 1899, *Paoletta*, produced at Cincinnati 1910. Composed beside pf. pieces, suite, etc.

**Flotow** (flō-tō), **Friedrich Freiherr von**, *compr.* b. Teutendorf, Mecklenburg, Apr. 27, 1812; d. Darmstadt, Jan. 24, 1883. Study in Paris with Reicha begun 1827, interrupted by July Revolution 1830; wrote first opera *Pierre et Cathérine* in retirement; after return to Paris 1836 began long series of operas produced with varying success in Paris, Berlin, and London; withdrew to estate near Vienna about 1868; has certain gift for tuneful melody, but lacks originality of rhythm and skill in orchestration; *Martha* and *Alessandro Stradella* only operas which have lived; are both revised from earlier versions.

**Foerster** (férs-ter), **Adolph Martin**, *teacher*, *compr.* b. Pittsburg, Pa., Feb. 2, 1854. Taught by his mother and at Leipzig Cons. by Richter, Papperitz, Grill, etc.; after teaching at Fort Wayne, Ind., settled in Pittsburg as teacher of singing and *compr.*; *compr.* occasional music (*Festival overture*, *Dedication march*), orch. music, songs, etc.

**Foerster** (férster), **Alban**, *compr.* b. Reichenbach, Ger., Oct. 23, 1849. Pupil at Dresden Cons., dir. Singakademie at Neustrelitz; 1881 teacher and dir. at Dresden; 1903 prof. and court capellm. at Dessau; composed chamber music, instructive pf. works and 3 operas.

**Foley, Allan James** [known as Foli], *bass*. b. Cahir, Tipperary, Ireland, Aug. 7, 1835; d. Southport, Eng., Oct. 20, 1899. Lived in Hartford, Conn., as boy; pupil of Bisaccia at Naples; after début at Catania 1862 played in Turin, Milan, Paris, and London, where he continued for several seasons after 1865; sang also in America, South Africa, Russia, etc.; also successful in concerts; voice of unusual range and power.

**Foote, Arthur William**, *compr.* b. Salem, Mass., Mar. 5, 1853. Pupil of B. J. Lang, S. A. Emery, and J. K. Paine; graduated at Harvard

1875; 1878-1910 orgt. in Boston; composed symphonic poem *Francesca da Rimini*, cantatas *Wreck of the Hesperus*, *Skeleton in Armor*, chamber music; lacking in directness and dramatic force necessary for larger works, he has shown great skill in composition and grace and ease of melody in orchestral suite in D minor, in string quartet, pf. quintet, and in songs, notably some settings of Shakesperean words; has also had wide influence on mus. culture in Boston as a teacher, and as president of Cecilia Society; joint author, with W. R. Spalding, of a harmony text-book.

**Forchhammer** (fork-häm-mer), **Theophil**, orgt. b. Schiers, Gray Cantons, July 29, 1847. Pupil at Stuttgart Cons.; orgt. at Magdeburg; compr. of org. mus.; author of *Führer durch die Orgel-Literatur*.

**Forkel, Johann Nikolaus**, writer. b. Meeder, near Coburg, Feb. 22, 1749; d. Göttingen, Mar. 17, 1818. Son of shoemaker; chorister at Lüneberg; chorpräfect at Schwerin; began to study law at Göttingen, but became orgt. and mus. director of Univ.; works on theory and history of music not always accurate and largely out-of-date; his *Allgemeine Literatur der Mus.*, and his *Ueber Joh. Seb. Bach's Leben, Kunst und Kunstwerke* are interesting as the first of their respective classes.

**Formes** (for'-mes), **Karl Johann**, bass. b. Mülheim-on-Rhine, Aug. 7, 1816; d. San Francisco, Dec. 15, 1889. Son of sexton, member of choir; sang at concerts for Cathedral fund at Cologne 1841, where he made operatic début 1841; sang at Mannheim, London 1852-57; in America 1857; then alternating between continents; Berlin 1874; remarkable voice and good presence apparently were not developed to the highest point possible. Brother **Theodor**, tenor (1826-1874), also successful singer in Germany, came with K. J. to America.

**Foster, Muriel**, contralto. b. Sunderland, Eng., Nov. 22, 1877. Pupil of Anna Williams at Royal Coll. of Mus. 1896-1900; winning prizes and scholarship; since début at Bradford 1896 has gained increasing popularity

at English concerts and festivals; part of Angel in *Dream of Gerontius* Düsseldorf 1902, and London 1903; has toured in Germany 1902, Canada and U. S. 1904.

**Foster, Myles Birket**, orgt., compr. b. London, Nov. 29, 1851. Son of artist Birket; after being articled to Hamilton Clarke was pupil at Roy. Acad. of Mus. of Sullivan, Prout, and Horton (org.); various org. appointments in London; mus. editor to Boosey, publisher; composed symph., cantatas for children, *Cinderella*, *Beauty and the Beast*; songs, a service and about 40 anthems; author of *Anthems and Anthem Composers*.

**Foster, Stephen Collins**, compr. b. near Pittsburg, July 4, 1826; d. New York, Jan. 13, 1864. Student at Athens Acad., Pa., and Jefferson Coll., but his own mus. teacher; learned to play flageolet at 7; comp. waltz at 14, published *Open thy Lattice, Love* 1842; between 1845-1864 he wrote about 175 songs, almost all to words of his own; many of these were introduced to public at "minstrel shows"; *Old Uncle Ned*, *Massa's in the cold, cold ground*, *Ellen Boyne* (tune to which was set *John Brown's body*), *The Old Folks at Home* (or *Swanee River*) are few of best known; his songs have so largely the simple pathetic melodies of real folk-song that his frequent use of the negro dialect has led to an assertion that he borrowed his tunes from negroes.

**Fox, Felix**, pst. b. Breslau, May 25, 1876. Began study of music at an early age; family moved to Boston, U. S. A., in 1881; returned to Germany for study in 1892, at Leipzig Cons. under Jadassohn and Reinecke; received Helbig Prize on graduation when he performed Widor's F minor concerto; later spent two years in Paris with Philipp where he appeared in various concerts and played for the first time in Paris, MacDowell's *Sonata Tragica*; after he returned to U. S. in 1897 made concert tour season 1897-98; located in Boston as teacher and pianist, playing recitals in various cities; 1898 with Carlo Buonamici organized the Fox-Buonamici Piano School in Boston.



**Franchetti** (frān-ket'-ti), **Alberto**, *Baron*, *compr.* b. Turin, Sept. 18, 1860. Pupil of Coccon and Magi, of Draeske at Dresden, and at Munich Cons.; though skilful in orchestration and brilliant handling of spectacular scenes, owes presentation of operas largely to means and position [Grove]; composed symph. and operas, *Asraele* 1888, *Germania* 1902.

**Franck, César** (sā-zār' fron), **Auguste**, *compr.* b. Liège, Dec. 10, 1822; d. Paris, Nov. 8, 1890. Studied at Liège Cons.; gave concerts at 11; at Paris Cons. 1835-1842 under Zimmermann on pf., Berton comp., Benoist org.; took prizes in all but was prevented by father from competing for *Prix de Rome*; taught in Brussels 1842-44, then in Paris where he became orgt. at Ste. Clothilde in 1857 and teacher of org. at Cons. in 1872; his works include operas *Hulda*, *Ghiselle*; oratorios *Ruth et Boaz*, *La rédemption*, *Les béatitudes*; symph. poems *Psyche* (with chorus), *Les Eolides*, *Le chasseur maudit*, *Les Djinns* (for pf. and orch.), symph. in D min., chamber music, notably sonata for vln. and pf., and quintet for pf. and strings; pf. mus., two operas, and songs. Little appreciated during his life, he lived quietly in Paris delighting in his hard work, his org. playing, and his classes in org. and comp. where he taught most of the noteworthy members of the present generation,—d'Indy, Chausson, Ropartz, Holmès, and others. His compositions are distinguished for simplicity of spirit and absolute sincerity of expression; for the utterance of a calm, strong, uplifting, resigned philosophy; his org. music breathes lofty mysticism, his chamber music is of almost orchestral richness; technically the qualities of his style are abundance of melody, richness and originality of harmony, architectural dignity of rhythm; its defects are monotony, occasional too great length. (See important life by his pupil, d'Indy.)

**Franck, Melchior**, *compr.* b. Zittau, about 1573; d. Coburg, June 1, 1639. Lived in Augsburg 1601, Nuremberg 1602, capellm. to Duke of Coburg after 1603; composed sacred and secular songs, now mostly unknown;

paid special attention to instrumental accomp. of his songs, which predecessors had neglected; extraordinarily prolific, with great influence on contemporaries.

**Franco**, early writer on mus., commentator on and possibly inventor of time-table in music; for statement of arguments for and against the existence of three of the name and identity of any one with philosopher of 11th century see Grove and articles there referred to.

**Franz** (fräntz), **Robert**, *compr.* b. Halle, June 28, 1815; d. there, Oct. 24, 1892. Son of **Christoph Franz Knauth** (surname dropped with royal permission in 1847); learned pf. and org. playing in secret, against wishes of parents who grudgingly permitted him to have instruction from Schneider in Dessau 1835-37; on return to Halle, enforced leisure was spent in profitable study of Bach, Handel, etc.; 1st set of 12 songs, pub. 1843, won praise from Schumann, Mendelssohn, and Liszt; received various appointments at Halle, orgt., cond. of Singakademie, mus. dir. at Univ.; deafness which had begun in 1841 and nervous disorders dating from 1858 forced him into retirement in 1868; his pecuniary needs were relieved by fund from concerts given in Germany by Helene Magnus, Joachim, Liszt, etc., and in America by Lang, Dresel, etc.; wrote some articles and arranged accomp. for much of Bach and Handel; preëminent as *compr.* of songs, of which he wrote about 350, remarkable for unswerving fidelity to meaning and text of poems, and extraordinary variety of expression, from simplicity and tender pathos to romantic suggestions of subtler moods.

**Frescobaldi**, **Girolamo**, *orgt., compr.* b. Ferrara (baptized Sept. 9), 1583; d. Rome, Mar. 2, 1644. While youthful chorister under Luzzaschi was known as singer and orgt.; at Mechlin 1607; at Antwerp 1608, where he published collection of madrigals; orgt. at St. Peter's in Rome after 1608 except period 1628-33 when he was court orgt. at Florence; Froberger a pupil 1637-41; his works, madrigals and toccatas, etc., for org. are of great value for

"daring innovations in harmony, new developments in fugal form, and improvements in notation." [Baker.]

**Frey** (fri), **Adolph**, *compr.*, *pst.* b. Landau, Rheinfahr, Germany, Apr. 4, 1865. Graduated at Stuttgart; studied with Mme. Schumann, Brahms, and Faiss; mus. teacher and accompanist to Prince Alexander Friedrich of Hesse; prof. of music at Syracuse University, N. Y.

**Friedheim** (frēd'-hīm), **Arthur**, *pst.* b. St. Petersburg, Oct. 26, 1859. Early completed university education; directed theatre orch. in Dresden; attracted attention of Liszt, whom he followed to Weimar, Rome, and Naples; successful career as *pst.* throughout Europe; in America 1891; teacher Chicago Coll. Mus. 1897; now living in Munich.

**Fries** (frēz), **Wulf Christian Julius**, '*celist.*' b. Garbeck, Holstein, Germany, Jan. 10, 1825; d. Roxbury (Boston), Mass., Apr. 29, 1902. Taught himself; played in theatre orch. in Bergen after 1842; also at Ole Bull's concerts; came to Boston 1847; 1847-1870 member of Mendelssohn Quintet Club, with A. Fries, Gerloff, Lehmann, and Greiner; also member of Mus. Fund Orch. and Harvard Mus. Ass'n; played with Rubinstein 1873; after about that year ceased extensive traveling, but continued to play in public at intervals up to 1901.

**Froberger**, **Johann Jakob**, *orgt.* b. Halle, 1605 (?); d. Héricourt, Haute-Saône, France, May 7, 1667. Court *orgt.* to Ferdinand III at Vienna 1637-1657, except 1637-41 when he was studying with Frescobaldi at Rome; visited London 1662; at last in service of Duchess of Württemberg on her French estates; wrote many toccatas, etc., for *orgt.*

**Frost**, **Charles Joseph**, *orgt.* b. Westbury-on-Trym, Eng., June 20, 1848. Pupil of father, Cooper, Goss, and Steggall; several positions as *orgt.*; Mus. Doc. Cambridge 1882; teacher at Guildhall School; composed cantata *By the Waters of Babylon*, *Festival Te Deum*, *org.* music, etc.

**Frugatta** (fru-gät'-ta), **Giuseppe**, *pst.* b. Bergamo, May 26, 1860. Pupil of Bazzini and Andreoli at Milan Cons.; prof. there and at Collegio

reale; *pst.* of considerable fame and compr. of chamber mus. which has won prizes in Milan and in London; also of pf. works, *Croquis poétiques*, *Pastels*, etc.

**Fry**, **William Henry**, *compr.* b. Philadelphia, Aug. 10, 1818; d. Santa Cruz, Sept. 21, 1864. Son of publisher; pupil of Meignen; began to compose early, and in 1845 produced first American opera *Leonora*, afterward given in N. Y. 1858; also wrote symphonies, cantatas, and 2d opera *Notre Dame de Paris* 1863; chiefly notable for influence on musical taste in America; as foreign correspondent and musical editor of N. Y. *Tribune* and as lecturer.

**Fuchs** (fooks), **Karl Dorius Johann**, *pst.*, *critic.* b. Potsdam, Oct. 22, 1838. Pupil of father, Von Bülow, Weitzmann, and Kiel; 1871-75 living at Berlin; 1875-79 at Hirschberg; after 1879 cond. of Gesangverein at Danzig; *orgt.* and teacher; author of several works, chiefly with Riemann of *Praktische Anleitung zum Phrasieren* 1886 (N. Y. 1892); as performer of great intellectual intensity, with breadth of phrasing.

**Fuchs**, **Robert**, *compr.* b. Frauenthal, Feb. 15, 1847. Brother of **Johann Nepomuk** (1842-1899), *dir.*; pupil and prof. since 1875 at Vienna Cons.; composed 2 operas, pf. concerto, trios, etc., but especially 5 serenades for string orch. widely popular.

**Fursch-Madi** (fursh-mädi), **Emmy**, *dram. sop.* b. Bayonne, France, 1847; d. Warrenville, N. J., Sept. 20, 1894. Pupil at Paris Cons.; sang in Paris, created *Aïda* in Brussels; visited America 1874, London 1879; later seasons in New York.

**Fux** (fooks), **Johann Joseph**, *theorist.* b. Hirtenfeld, Upper Styria, 1660; d. Vienna, Feb. 13, 1741. Nothing is known of his early life or studies; after 1696 he held various positions as *orgt.* and capellm. in Vienna; wrote operas and not very original church music much of which not published; chief works are *Gradus ad Parnassum*, dialogue on theory and practice of composition, studied and followed by many distinguished successors, and *Missa canonica*, and an *a cappella* mass, containing all kinds of canons.



## G

**Gabriel [Mary Ann], Virginia**, *compr.* b. Banstead, Surrey, Feb. 7, 1825; d. London, Aug. 7, 1877. Pupil of Thalberg and Molique; composed cantata *Evangeline*, several operas, *Widows Bewitched*, *Who's the Heir?* etc.; and many songs; married 1874 G. E. March who wrote many of her librettos.

**Gabrieli (gäb-ri-ä'-li), Andrea**, *compr.* b. Venice, about 1510; d. there, 1586. Pupil of Willaert, chorister and later 2d orgt. at St. Mark's; teacher of his nephew, Giovanni, Hasler, and Sweelinck; of great fame in Germany and Netherlands as well as in Italy; composed *Cantiones Sacrae*, *Psalmi Pœnitentiales*, masses, *ricercari*, etc., for org.

**Gabrieli, Giovanni**, *compr.* b. Venice, 1557; d. there, Aug. 12, 1612 or 1613. Pupil of his uncle and 1st orgt. of St. Mark's; teacher of Schütz and Michael Praetorius; unusual contrapuntal skill is shown in motets of 16 and 19 parts; difficulty of parts suggests that they were to be played rather than sung [Grove]; especially remarkable for handling of two or more choirs of voices in dialogue form, and for variety of accompaniment.

**Gabrilovitch (gä-bril-o'-vitch), Ossip Salomonovitch**, *pst.* b. St. Petersburg, [Jan. 26] Feb. 7, 1878. After first pf. lessons from brother, studied under Tolstoff at St. Petersburg Cons., where he was advised and superintended by Rubinstein; won Rubinstein Prize 1894; studied with Leschetizky and Navratil at Vienna; since 1898 has had successful career as virtuoso, playing in America 1900, 1901, 1902, 1903, and every year since 1906; has published some small pf. works. Lives in Berlin. Married, 1909, **Clara Clemens** (daughter of "Mark Twain"), *sop.*

**Gabussi (gä-boos'-si), Vincenzo**, *compr.* b. Bologna, 1800; d. London, Sept. 12, 1846. Pupil of Mattei; produced 3 operas without great success,

one, *Ernani*, Paris 1841; 1825-1840 taught singing in London; chiefly known for vocal duets.

**Gade (gä-da), Niels Wilhelm**, *compr.* b. Copenhagen, Feb. 22, 1817; d. there, Dec. 21, 1890. Refused to follow father's trade of instrument-maker; after study under Wexschall, Berggreen and Weyse, became vlt. in royal orch. at Copenhagen, where he gained much from practical experience; *Ossian* overture, on approval of Spohr and Schneider, won prize 1841 and royal stipend for travel; except for trip to Italy, G. lived in Leipzig 1842-48, as friend of Schumann and Mendelssohn; assistant and successor 1847 of latter as cond. at Gewandhaus; after 1848 lived in Copenhagen as orgt., cond. of *Musikverein*, court capellm., prof.; though somewhat influenced by his friends the German romanticists, G's music has some originality, and a Scandinavian flavor of its own; he was the precursor of composers who have more definitely brought out that flavor and the one who aroused international interest in Northern music. He wrote 8 symph., many part-songs, and cantatas *Comala*, *Erlkönigs Tochter*, etc.

**Gadsby, Henry Robert**, *compr.* b. Hackney, London, Dec. 15, 1842; d. Putney, Nov. 11, 1907. Instruction received as member of St. Paul's choir from W. Bayley all he had; orgt. at Brockley; prof. of harmony at Queen's Coll., London, prof. at Guildhall, member of Philh. Soc.; composed many cantatas, *The Lord of the Isles*, etc., part-songs, etc.

**Gadski, Johanna [Emilia Agnes]**, *dram. sop.* b. Anclam, Pomerania, June 15, 1871. Pupil of Schroeder-Chaloupa; début Berlin 1889, followed by engagements in Berlin, Mayence, Bremen, concerts in Holland; American season with Walter Damrosch 1895, subsequent seasons at Metropolitan, London after 1899; 1899 at Bayreuth; married H. Tauscher, 1892.

**Gaforio** (gä-fō'-rio), [sometimes spelled **Gafori**, **Gafuri**, etc.], **Franchino**, *theorist*. b. Lodi, Jan. 14, 1451; d. Milan, June 24, 1522. Lived in many Italian cities, Mantua, Verona, Naples (whence he was driven by plague), finally at Milan, where he was singer and master of boys in cath., first singer in choir of Ludovico Sforza, founder of music-school; writings on theory valuable at time, historically interesting for evidence in contest between schools of Milan and Bologna.

**Gagliano** (gäl-yi-ä'nō), **Marco da**, *compr.* b. Gagliano, near Florence, about 1575; d. there, Feb. 24, 1642. From father's name called Marco di Zanobia, but family name really quite unknown. Pupil of Bati, became maestro at S. Lorenzo; 1607 founder of *Accademia degl' elevati* in Florence; his opera *Dafne*, performed Mantua 1607, an early example of effort toward dramatic expression in music; wrote responses for Holy Week, madrigals, etc.

**Galilei** (gä-li-lä'-i), **Vincenzo**, *writer*. b. Florence, about 1533; d. there, about 1600. Father of Galileo G., the astronomer; distinguished lute-player, vlt.; one of those who discussed revival of Greek dramatic theories at house of Count Bardi in Florence; said to be one of first who composed music for single voice with instr.,—experiment which led to opera; wrote discourses chiefly directed against his former teacher, Zarlino, and his theories about the scale and tuning of lutes.

**Galin** (gä-lan), **Pierre**, *theorist*. b. Samatan, Gers, France, 1786; d. Bordeaux, Aug. 31, 1821. Teacher of mathematics at Bordeaux, who invented *Mélopaste*, method of teaching sight-reading adopted by Galin-Paris-Chevé system; it consists in referring all notes to the tonic ("movable do" principle), and in using figures to represent the various notes of the scale.

**Gallico** (gäl'-le-co), **Paolo**, *pst.* b. Trieste, May 13, 1868. Début with recital at 15; a pupil at Vienna Cons. of Epstein, won several prizes; after success on Continent settled in N. Y. 1892, as teacher.

**Galuppi** (ga-loop'-pi), **Baldassare** [called **Il Buranello**], *compr.* b. Burano, near Venice, Oct. 18, 1706; d. Venice, Jan. 3, 1785. First lessons from his father; after failure of an opera, studied under Lotti; 1741 visited England, went twice to St. Petersburg; was maestro at St. Mark's, director of Cons., and orgt. besides *compr.* of some 74 operas, many written to librettos by Goldoni, all quite obsolete; composed also for harpsichord. (Poem by R. Browning does not refer to any particular toccata.)

**Gand** (gan), **Charles Nicholas Eugène**, *vln.-maker*. b. Paris, June 5, 1825; d. Boulogne-sur-Seine, Feb. 5, 1892. Son of **Charles François**, eminent maker and remarkable repairer of vlns.; pupil in vln. playing of Baillot at Cons., 1st prize 1839; partner of his brother **Charles Adolphe** and after C. A.'s death of Bernardel brothers; among most distinguished of modern makers; keen knowledge of old instr.

**Ganne** (gan), **Gustave Louis**, *compr.* b. Buxières-les-Mines?, Allier, France, Apr. 5, 1862. Pupil at Paris Cons. of Dubois and Franck; cond. orch. at Paris, and at Monte Carlo; comp. waltzes, marches, songs, ballets, comic operas *Rabelais*, *Les saltimbanques*, *Hans*, the *Flute-player*.

**Gänsbacher** (gens'-bäk-er), **Johann Baptist**, *compr.* b. Sterzing, Tyrol, May 8, 1778; d. Vienna, July 13, 1844. Studied under Albrechtsberger, and under Vogler at Vienna and Darmstadt, where Meyerbeer and Weber were companions; after wandering life as soldier part of time, capellm. in Vienna 1823; composed 216 works, masses, offertories, marches, serenades, etc.; only few published.

**Gantvoort** (gänt'-vört), **Arnold J.**, *teacher*. b. Amsterdam, Dec. 6, 1857. Came to U. S. 1876; taught in various places; 1894 head of normal dept. for public school music teachers, Cincinnati Coll. of Mus.; has published public school readers.

**Ganz** (gäns), **Rudolf**, *pst.* b. Zürich, 1877. First appearance as 'cellist at 10; began study of pf. at 16 with



uncle, Eschmann-Dumur; later studied pf. and comp. with Busoni, at one of whose concerts he appeared as soloist and compr. 1899; 1901-1905 taught in Chicago; resigned to lead virtuoso life; lives at Berlin.

**Ganz, Wilhelm**, *pst.* b. Mayence, Nov. 6, 1833. Son of chorusmaster at theatre in London, where he settled in 1850; pupil of Eckert, Anschütz, etc.; after 1856 accompanist for Jenny Lind and for many other prominent singers; 2d vln., joint cond. at Wylde's New Philharmonic Soc. Concerts, continued 1880-83 as Ganz's Orch. Concerts where many works were first performed; prof. of singing at Guildhall School of Music.

**Garat (gä-rä), Pierre Jean**, *singer*. b. Ustaritz, Apr. 25, 1764; d. Paris, Mar. 1, 1823. Pupil of Beck at Bordeaux; studied law at Univ. of Paris, but abandoned it; private secretary to Count of Artois, favorite of Marie Antoinette; after Revolution sang at concerts Feydeau; prof. of singing at Cons. after 1799; taught Roland, Nourrit, and Mlle. Duchamp whom he married; his remarkable voice included both tenor and baritone registers; prodigious memory on which he chiefly relied rather than on knowledge.

**Garcia (gär-si'-ä or gar-the'-a), Manuel del Popolo Vicente**, *singer* [real name **Rodriguez**]. b. Seville, Jan. 21, 1775; d. Paris, June 9, 1832. Cathedral chorister, pupil of Ripa and Almarcha; known as singer, cond. and compr. at 17; great success in Paris 1808-1811; 1811-1816 in Naples, singer in Murat's chapel, profiting by advice from Anzani, composing, singing in Rossini's operas (part of *Almaviva* was written for him); 1816 in Paris, until Catalani's mismanagement drove him in 1817 to London; 1819-24 again in Paris, then again in London until 1825 when he brought family and troupe to N. Y., where they gave Italian operas with great success; after short season in Mexico, of the profits of which they were robbed, returned to Paris, where G. continued to compose and teach; his own children Marie [see **Malibran**]

and Pauline [see **Viardot-Garcia**], Nourrit, Rimbault among pupils; of his 43 operas none is remembered. His son, **Manuel Garcia** [**Patricio Rodriguez**], *teacher*. b. Madrid, Mar. 17, 1805; d. London, July 1, 1906. After lessons from his father and Fétis, went to N. Y. as bass in father's troupe; 1829 taught in Paris, among his pupils were Jenny Lind, Henriette Nissen, Catherine Hayes, Mme. Marchesi, Santley, Sontag; invented laryngoscope; wrote *Mémoire sur la voix humaine*; taught at Paris Cons. 1842; leave of absence 1849, resigned 1850; 1848 teacher at Royal Acad. London, where he remained until 1895; hundredth birthday celebrated with international compliment.

**Garden, Mary**, *dram. sop.* b. Aberdeen, Scotland, Feb. 20, 1877. Came to Chicago very young; pupil of Mrs. Duff, of Bangor, Me.; coached by Trabadello and Fugère at Paris; début at Opéra Comique in Charpentier's *Louise*, 1900, led to engagement; created *Mélanide* and other parts; one of few foreign singers really accepted by French audiences; N. Y. début Manhattan Opera, 1908; Phila.-Chicago Op. engaged 1909-10.

**Garlandia, Johannes de**, *writer*. b. England, or Ireland, about 1190. Studied at Oxford and Paris; 1218-1232 at Toulouse; after 1229 at Univ.; still living in Paris 1245; poet and grammarian as well as author of treatises on mus. theory and notation, printed in Coussemaker's *Scriptores*.

**Garrett, George Mursell**, *compr.* b. Winchester, Eng., June 8, 1834; d. Cambridge, Apr. 8, 1897. Pupil of Elvey and Wesley; orgt. at Madras 1854-1856; 1857 at St. John's Coll. Camb.; 1873 orgt. to Univ.; Univ. lecturer and examiner; cond. St. John's Mus. Soc.; composed oratorio *Shunammite* and distinguished church services.

**Gasparo da Salò (gäs-pä'-rō-dä-sä-lō')**, [family name **Bertolotti**], *vln.-maker*. b. Salò, province of Brescia, about 1542; d. Brescia, April 14, 1609. After about 1563 gained renown at Brescia as maker of viols, viola da gambas, and contrabasses; said to

have modernized form of vln. by giving *f* holes present shape, etc.; vlns. of his make not remarkable.

**Gastaldon** (gäs-tal'don), Stanislas, *compr.* b. Turin, Apr. 7, 1861. Has published since early youth great number of popular pf. pieces, fantasias, etc.; composed one-act opera *Le Pater* 1894.

**Gatty, Sir Alfred Scott**, *compr.* b. Ecclesfield, Yorkshire, Apr. 25, 1847. Son of vicar; studied at Cambridge; pursuivant of arms, Herald's College, London, 1880; composed 2 operettas, *Sanford and Merton's Christmas Party*, *Not at Home*, songs and books for children, many other songs and pf. pieces.

**Gaul, Alfred Robert**, *compr.* b. Norwich, Eng., Apr. 30, 1837. Chorister in cath., then articled to Dr. Buck; various appointments as orgt.; condr. Walsall Philh. Soc.; teacher of harmony at Birmingham and Midland Inst.; works include cantatas *Hezekiah*, *Ruth*, many psalms and tunes of popular sentimentality; *The Holy City* best known work.

**Gauntlett, Henry John**, *orgt.* b. Wellington, Shropshire, July 9, 1805; d. Kensington, London, Feb. 21, 1876. Though showing early aptitude for music (was orgt. in his father's church at 9) he became lawyer and practised until about 1842, holding various positions as orgt. at same time; brought about introduction of C organ in Eng., instead of old F and G instruments; drew attention to Gregorian music; compiled many collections of psalm-tunes, composed favorite hymn-tunes.

**Gaviniés** (ga-vi-nē-āz'), Pierre, *vlt.* b. Bordeaux, May 11, 1728; d. Paris, Sept. 9, 1800. Appeared in Paris 1741 at Concerts spirituels; directed them 1773-77; teacher at Cons. after 1795; called French Tartini; although probably inferior to T. in originality and ability, yet G. had great influence, as result of virtuosity, in founding French school; composed 24 *Matinées*, difficult and interesting studies, also other vln. works and one opera.

**Gayarré** (gä-yär-rä), Julian, *dram. tenor.* b. Roncal or Pampeluna, Jan. 9, 1844; d. Madrid, Jan. 2, 1890. Son of blacksmith, educated by

Eslava at Madrid Cons.; début at Varese followed by engagements in Rome, Milan, Vienna, St. Petersburg, South America, and London (1877-1881), and in Madrid, where he founded a school of singing for poor youths.

**Gaynor, Mrs. Jessie L.**, *compr.* b. St. Louis, Mo., Feb. 17, 1863. Early pf. lessons from Mrs. Ralston, later theory and pf. from Maas, and theory with C. B. Cady, A. J. Goodrich, and A. Weidig; also had vocal lessons with J. D. Mehan, and Ida Lurig in Berlin; taught in Iowa City, in Chicago, and at school of her own in St. Joseph, Mo., where she now lives (1910); composed a great number of songs and pf. pieces; though she has written some songs for adults (*Album of Rose Songs*), her specialty is works for children and about them; beside many single songs (*Discontented Duckling*, etc.) she has written a Mother Goose operetta *The House that Jack Built*, and has had share in many collections, *Songs of the Child World*, *Melody Pictures for Little Players*, *Lilts and Lyrics for Kindergarten*, etc.

**Gebhard, Heinrich**, *pst.* b. Germany, 1878. Studied with a local bandman, moved to the U. S. 1888, the family locating in Boston, where he became a pupil of Clayton Johns in piano playing, theory, and composition; later studied four years in Vienna with Leschetizky; began his professional career in Boston in 1900; since then has played with the leading orchestras and chamber music organizations, and is considered one of the foremost American pianists; while he presents excellent interpretations of the classics he is especially interested in the works of modern composers, such as Strauss, Fauré, D'Indy, Franck, Loeffler and Converse; his compositions include a string quartet, a sonata for violin and piano (performed at Vienna), and a number of piano pieces.

**Gédalge** (zha-dalz'hé), André, *compr.* b. Paris, Dec. 27, 1856. Pupil at Cons. of Guiraud; 2d *Prix de Rome* 1886; composed several successful operas, *Le petit savoyard*, etc., 2 symph., pf. concerto, and *Traité de fugue*.



**Geibel** (gī-bel), **Adam**, *compr., orgt.* b. Neuenheim, near Frankfort, Germany, Sept. 15, 1855. Became blind in infancy; came to America 1862; studied at Penna. Inst. for the Blind until 1874, chiefly org. with D. D. Wood; taught there until 1901; orgt. in Philadelphia since 1873; publisher Geibel and Lehmann, 1887-1906, then as A. G. Mus. Co.; since 1902 has lectured on his own life; known as *compr.* since 1875 of songs, pf. pieces and choruses; some of the very popular ones are *Over the Hills at Break of Day*, *My Kentucky Babe*, etc.; cantata *The Nativity* has been successful.

**Gelinek, Hermann Anton** [called *Cervetti*], *compr.* b. Horzeniowce, Bohemia, Aug. 8, 1709; d. Milan, Dec. 5, 1779. Priest who fled from monastery and lived in Naples under name C., gaining distinction as vlt. and *compr.* of vln. and church music.

**Geminiani** (jem-in-i-ä'-ni), **Francesco**, *vlt.* b. Lucca, about 1680; d. Dublin, Sept. 17, 1762. Pupil of Lunati, Corelli, and possibly of A. Scarlatti; after playing in band at Lucca, came to England 1714, where he established himself as teacher and infrequent concert player; lived in Dublin 1736-42, in Paris 1749-55, otherwise in London; important as introducer of Corelli's method and vln. technique into England, as author of *Art of Playing the Violin*, first written method; wrote other theoretical treatises, and composed vln. music, esteemed at time very difficult.

**Gemünder** (ge-mün'-der), **August** [**Martin Ludwig**], *vln.-maker.* b. Ingelfingen, Württemberg, Mar. 22, 1814; d. New York, Sept. 1, 1895. Pupil of father; after working in several places, shop of own at Regensburg; came to America 1846; first established at Springfield, Mass., and after 1860 in N. Y.; international reputation as maker; especially expert in copying old violins.

**Genée** (zhé-nä), **Franz Friedrich Richard**, *compr.* b. Danzig, Feb. 7, 1823; d. Baden, near Vienna, June 15, 1895. Son of music director at theatre; first studied medicine; pupil in mus. of Stahlknecht at Berlin; capellmeister at theatres in many

cities, finally at Vienna, from 1868 to retirement 1878; clever author of librettos of which he wrote many, some with F. Zell [pseud. of C. Walzel]. Composed popular but transitory operas (*Nanon*, etc.).

**Georges** (zhôr-zhe), **Alexandre**, *compr., orgt., teacher.* b. Arras, Feb. 25, 1850. Pupil at the Ecole Niedermeyer, Paris, where he took prizes; orgt. of St. Vincent de Paul and teacher at the Ecole Niedermeyer; compositions include operatic and choral works, incidental music to plays, orchestral pieces, and songs.

**Gerardy** (zha-rär'-di), **Jean**, *'cellist.* b. Spa, Belgium, Dec. 7, 1877. Pupil of Bellman and at Verviers Cons.; after occasional appearances as soloist, made tours as virtuoso after 1888; has played in England, France, Germany, Russia, Australia, America (3 times) notably with Marteau and Ysaÿe and with Kreisler and Hofmann.

**Gerber** (ger-ber), **Ernst Ludwig**, *lexicographer.* b. Sondershausen, Sept. 29, 1746; d. there, June 30, 1819. Son of **Heinrich Nikolaus** (1702-1775), *compr., orgt.*; pupil and successor of father as orgt. and court secretary; beginning with idea of bringing up to date Walther's *Lexikon*, he wrote under considerable difficulties *Historisch-biographische Lexikon der Tonkünstler* 1742, enlarged and corrected 1812; though necessarily out of date, his work is foundation of all succeeding ones, and still has value.

**Gericke** (ge'-rik-ë), **Wilhelm**, *condr.* b. Graz, Styria, Apr. 18, 1845. Pupil of Dessoff at Vienna Cons.; theatre *condr.* at Linz, 2d *condr.* of Vienna court opera; *condr.* of Gesellschaft concerts after Brahms 1880; 1884-89 *condr.* of Bost. Symph. Orch.; 1889-95 again of Gesellschaft concerts, and 1898-1906 again of Bost. Orch.; to his remarkable efficiency in drilling the Boston Orch. owes perfection of ensemble; as interpreter, though sometimes accused of dryness, he was painstaking and broad-minded.

**Gerlach** (ger'-läk), **Theodor**, *compr.* b. Dresden, June 25, 1861. Student at Berlin Univ.; pupil of Fr. Wüllner; cantata *Luthers Lob der Musica*

brought him into notice; theatre cond. in Sondershausen and in Posen, now at Carlsruhe; composed chamber mus., several cantatas, successful opera *Matteo Falcone*.

**German, Edward** [pseudonym of **James E. German-Jones**], *compr., cond.* b. Whitechurch, Shropshire, Feb. 17, 1862. Early organized local band, for which he arranged and composed music and for whose concerts he taught himself to play vln. solos; in 1880 took lessons of Hay, and entered Royal Acad., where he studied org. under Steggall, vln. under Weist-Hill and A. Burnett; taught vln. there; vlt. in several theatre orch.; 1888 mus. director of Globe Th., London, where he began to write incidental music; among this music, *Henry VIII* (for the Lyceum 1892) is notable and has become popular as suite; completed Sullivan's music for *The Emerald Isle* 1901; composed *Princess of Kensington* 1903, *Tom Jones* 1907.

**Germer** (gär'-mer), **Heinrich**, *pf. teacher.* b. Sommersdorf, Saxony, Dec. 30, 1837; d. Dresden, Jan. 4, 1913. Pupil at Berlin Akademie; after a period of teaching, settled in Dresden, where he devoted himself to teaching and writing books on pf. playing.

**Gernsheim** (gärns'-hīm), **Friedrich**, *pst., compr.* b. Worms, July 17, 1839. After lessons on pf. from mother, Pauer, and Rozenheim, and in theory from Hauff, he studied at Leipzig Cons. under Moscheles, Richter, etc., and then for a year in Paris; teaching at Saarbruck and Cologne, conductor at Rotterdam, teacher at Stern Cons. 1890-97; and director Stern Gesangverein 1890-94; composed 4 symph., concertos for pf. and vln., choral works, and chamber music.

**Gerster** (gärs'-ter), **Etelka**, *dram. sop.* b. Kaschau, Hungary, June 25, 1857. Pupil of Marchesi at Vienna Cons.; début Venice 1876; success at Genoa, Marseilles, Berlin 1877, Pesth (where she married impresario Gardini), London, and America (1878, 1883, 1887); last appearance in London 1890; after period of retirement at Bologna, opened school for singers, Berlin, 1896; remarkable for coloratura singing and dramatic ability.

**Gesualdo** (zhā-swāl'-do), **Carlo**, Prince of Venosa, *compr.* b. about 1560; d. Naples, 1614. Pupil of Nenna; one of so-called chromaticists (Banchieri, Vincentino, etc.); in seeking to establish Greek system, came upon many originalities; chiefly notable for better adaption of music to words.

**Gevaërt** (gä-värt'), **François Auguste**, *compr., writer.* b. Huyse, near Oudenarde, July 31, 1828; d. Brussels, Dec. 24, 1908. Son of a baker, who finally permitted him to follow marked musical bent; studied 1841 at Ghent Cons., under Mengal and Sommère; while orgt. at Jesuits' ch., compositions won praise and 1846 prize for 2 years' travel; after producing 2 operas, went to Spain, whence reports on Spanish music are of value, to Italy and Germany; after series of successful operas, became *chef de chant* at Acad. of Mus., Paris, until war closed Opéra 1870; 1871 director Brussels Cons.; compositions include operas and cantatas for national occasions; important works are researches in history, *Histoire et théorie de la musique dans l'antiquité*, *Les origines du chant liturgique*, collections *Les gloires d'Italie*, etc. and *Traité d'instrumentation*.

**Giardini** (zhiar-dē'-ni), **Felice de**, *vl.* b. Turin, Apr. 12, 1716; d. Moscow, Dec. 17, 1796. Chorister at Milan Cath.; pupil of Paladini for singing, comp., and harpsichord, of Somis for vln.; after playing in theatre orch. in Rome and Naples, appeared in London with great success about 1750; became leader of Ital. opera there 1752, manager 1756 and 1763-65, and again after period of concert giving and leading other orch., 1782-83; 1784 retired to Italy; 1790, after failure of comic opera in London, took troupe to Russia; not much success as composer or manager; as virtuoso he was remarkable for brilliancy and absolute purity of intonation.

**Gibbons, Orlando**, *compr.* b. Cambridge, 1583; d. Canterbury, June 5, 1625. Chorister at King's Coll. 1596-97; orgt. Chapel Royal 1604; Mus. Bac. Cambridge 1606 and Mus. Bac. and Mus. Doc. Oxford 1622; 1623 orgt. at Westminster Abbey,



1625 composed music for reception of Henrietta Maria at Canterbury, where he died suddenly; of his music, *Fantasias*, especially those printed in *Parthenia* (first music for virginal 1611) are as masterly as anything before Bach; his madrigals (*The Silver Swan*, *O That the Learned Poets*, etc.) and anthems show the influence of Italian music and an effort to adapt the music to expression of the words. His son **Christopher**, *orgt.* b. London (baptized Aug. 22), 1615; d. there, Aug. 20, 1676. Chorister in Chapel Royal and under uncle, Edward, at Exeter Cath.; *orgt.* at Winchester Cath. 1638-1644 when he joined royalist army; 1660 *orgt.* at Chapel Royal, and at Westminster Abbey; composed some motets, but is said to have been more distinguished as performer.

**Gigout** (zhi-gō), **Eugène**, *orgt.*, *compr.* b. Nancy, Mar. 23, 1844. Pupil at maîtrise of Nancy Cath. and at Niedermeyer School in Paris, where he also taught for more than 20 years, and which he reentered as prof. of org. 1902; 1863 became *orgt.* at ch. of St. Augustin; 1885 founded famous school for org., with state subsidy; very successful as concert *orgt.* throughout Europe, as teacher, and as composer chiefly of org. music, notably *Album grégorien*.

**Gilchrist, William Wallace**, *compr.* b. Jersey City, Jan. 8, 1846. Pupil of H. A. Clarke at University of Pennsylvania, Philadelphia; after teaching in Cincinnati, choirmaster in Phila. 1873-1877; teacher at Phila. Mus. Acad.; engaged in private teaching in Philadelphia; founder and *condr.* of Mendelssohn Club, Phila.; retired 1914; has composed widely notable choral works, *46th Psalm* which won Cincinnati Festival prize, *Legend of Bended Bow*, and others, songs of considerable charm, *Heart's Delight*, *Dürge for Summer*, *Bugle Song*, etc., orchestral and chamber music, mostly unpublished, showing originality and skill in orchestration, and much valuable church music.

**Gillet** (zhil'-lā), **Ernest** [Vital Louis], *'cellist.* b. Batignolles, Sept. 12, 1856. Pupil at Niedermeyer School and at Cons., 1st prize 1874. *'cellist*

at Grand Opéra 1875-82; living in London; *compr.* of dance music, notably popular *Loïe du bal*.

**Gilman, Lawrence**, *music critic, author.* b. Flushing, N. Y., July 5, 1878. Educated at New York public schools and Classical School, Hartford, Conn., studied drawing and portrait-painting; later, landscape-painting with Wm. M. Chase, and illustration at Art Students' League, N. Y. City, on staff of N. Y. *Herald* 1896-98; self-taught in musical theory, piano and organ playing, and composition; music critic of *Harper's Weekly* since 1901; assistant editor of same since 1903; author of the following books: *Phases of Modern Music* (1904); *Edward MacDowell* (1905); *The Music of To-morrow* (1906); *A Guide to Strauss' Salomé* (1907); *Stories of Symphonic Music* (1907); *A Guide to Debussy's Pelléas et Mélisande* (1907); *Aspects of Modern Opera* (1908); *Edward MacDowell: A Study* (1909, a revised and enlarged edition of volume published in 1905), contributor to magazines; member of the National Institute of Arts and Letters in 1908; lives in New York City.

**Gilmore, Patrick Sarsfield**, *condr.* b. near Dublin, Dec. 25, 1829; d. St. Louis, Mo., Sept. 24, 1892. Member first of Irish, then of English band with which he came to Canada 1849; *condr.* of military band in Salem, Mass.; organizer and *condr.* 1859 of Gilmore's Band in Boston; bandmaster in Federal Army at New Orleans, gave grand festival 1864; conducted Nat'l Peace Jubilee 1869 and World's Peace Jubilee 1872, both at Boston; in these festivals the numbers of the chorus and orchestra were large (in the last 2000 in orch. and 20,000 in chorus) and orch. was reinforced by actual cannon, bells, etc.; traveled from N. Y. with band in U. S., 1878 to Europe; arranged much music, composed popular songs.

**Gilson** (zhil-sôn), **Paul**, *compr.* b. Brussels, June 15, 1865. Studied at Brussels Cons. under Cantillon, Duyck, and Gevaert; 1889 *Prix de Rome*; prof. harmony at Antwerp Cons. after 1902; dir. Brussels Cons. 1910; composed choral works *Sinai*,

*Francesca da Rimini*, ballet *La captive*, operas, works for orch., of which symph. poem *La mer* is most widely known (played in Brussels 1892, London 1896, Boston 1893, part only, 1898 whole); smaller orch. works played in Chicago and Cincinnati; modern harmonization combined with originality and force of ideas.

**Giordani** (zhior-da-ne), **Giuseppe** [called **Giordanello**], *opera compr.* b. Naples, 1744; d. Fermo, Jan. 4, 1798. Pupil of the Loreto Cons.; in London as teacher and comp. 1772-82; returned to Italy, devoted himself to dramatic composition; in 1791 became master of music at Fermo Cathedral; wrote about 30 operas, chamber music, piano pieces, songs and sacred works; known by his song *Caro mio ben*.

**Giordano** (zhior-dä'-nō), **Umberto**, *compr.* b. Foggia, Aug. 26, 1867. After much opposition from artisan parent, pupil of Serrao at Naples Cons.; while still pupil, an opera won commission from Sonzogno, the publisher, for *Mala Vita* (Rome 1892); later opera, *Andrea Chenier*, Milan 1896, N. Y. 1896, Berlin 1898, London 1903, greatest success of younger Italian school; vulgarity of first opera apparently due to libretto, as later ones, though realistic and melodramatic, are more refined.

**Giorza** (zhiort'-sa), **Paolo**, *compr.* b. Milan, 1838. Pupil of his father (orgt. and singer) and of LaCroix; with exception of one opera, has composed much ballet and dance music, in which he has been remarkably successful, also church music; lived in the U. S. for a number of years.

**Gladstone**, **Francis Edward**, *orgt.* b. Summertown, near Oxford, Mar. 2, 1845. Pupil of S. Wesley; many positions as orgt. in Anglican and after conversion 1887 at Rom. Cath. churches; Mus. Doc. Cambridge 1879; prof. of counterpoint Trinity College, London, 1881; of harmony and counterpoint Royal Coll. Mus. 1883; composed services, masses, org. mus. and *Organ Students' Guide*, *A Wet Sheet and Flowing Sea* for chorus and orch., sonatas, etc.

**Glareanus** (glä-re-ä'-nus), **Henricus**, [pseud. of **Heinrich Loris**], *writer.* b. Glarus, Switzerland, June, 1488; d.

Freiburg, Baden, Mar. 28, 1563. Studied theology at Cologne, mus. under Cochläus; poet laureate under Maximilian I; friend of Erasmus; taught and lectured on history and literature in Paris, Basle, and Freiburg; chief work *Doðecachordon*, valuable source for history of mensurable music, notation, etc., named from claim for 12 modes instead of 8.

**Glasenapp** (gläz'-e-näp), **Carl Friedrich**, *writer.* b. Riga, Oct. 3, 1847. Student of philosophy at Dorpat; headmaster at Riga since 1875; ardent partisan of Wagner, wrote *Wagner-Lexikon* and *Richard Wagner's Leben und Werke* (5 vols. 1882-1904, not yet completed) of which translation and adaptation by Ashton Ellis appeared 1900-1904.

**Glazunov** (glaz'-ö-noff), **Alexander Constantinovitch**, *compr.* b. St. Petersburg, Aug. 10, 1865. Son of publisher and bookseller; early lessons from Jelenovsky; studied at university; Balakirev advised him to study composition and theory with Rimsky-Korsakov; also befriended in Russia by A. Rubinstein, and abroad by Liszt, he gained for his works an audience at Weimar, at Paris, at concerts of Exhibition of '89, several of which G. conducted, and in England; cond. of Russian symph. concerts; since 1899 prof. of instrumentation at St. Petersburg Cons.; though belonging to circle of Balakirev, he has never hotly espoused its theories; indeed, he claims to be a follower of Brahms in his emphasis on pure form and "his later works seem to be more academic in spite of fondness for ballet; his early symphonic poems are romantic in feeling; his music is remarkable for mastery of technical resource; his form is lyrical and transparent; his harmonic treatment, while not striking, is effective; his instrumentation is varied and sonorous; his ideas come with ease and are often lacking in significance, but he has gained in self-restraint." [E. B. Hill.]

**Gleason**, **Frederick Grant**, *compr.* b. Middletown, Conn., Dec. 17, 1848; d. Chicago, Dec. 6, 1903. After lessons from Dudley Buck in Hartford, studied at Leipzig Cons. under



Moscheles, Plaidy, and Richter, at Berlin with Loeschhorn and Haupt, at London with Beringer; after several appointments as orgt., settled in Chicago 1877 as successful pf. teacher, finally director Auditorium Cons.; critic for *Tribune*, wrote operas, orch. mus. (played at World's Fair and by Thomas's Orch.), cantata *Culprit Fay*, etc.; especially skilful at harmonic effects.

**Glière** (gli-âr'), **Reinhold Moritzovitch**, *compr.* b. Kiev, Jan. 11, 1875. Pupil of Taneiev and Ivanov at Moscow Cons. 1894-1900; composed 2 string quartets which attracted attention in and out of Russia, sextet, symph., played by Russian Symph. Orch. in N. Y. 1906.

**Glinka, Michail Ivanovitch**, *compr.* b. Novospaskoi, near Smolensk, June 1, 1804; d. Berlin, Feb. 15, 1857. During early years on father's country estate showed great sensitiveness toward mus.; while at school in St. Petersburg 1817-22 took pf. lessons from John Field and C. Meyer and vln. from Böhm; 1824-28 held gov't position; composed in amateurish way; 1828-33 living in Italy for health; admired works of Bellini and Donizetti; 1833 went to Berlin where Dehn gave him first real instruction in theory; on return to Russia 1834 set to work on long-nourished plan of writing national opera; result *Life for the Czar* performed 1836 with great success; second opera *Russlan and Ludmilla* 1842, not quite so successful; 1844 in Paris met Berlioz who admired his works; after trip to Spain returned to St. Petersburg, where he turned attention to old church modes; died when on visit to Dehn. Pioneer of modern Russian music he established Russian opera upon basis of supremacy of voice, and though he used *leitmotiven* before Wagner, he kept them in voice-parts only; he first used Russian folk-songs, but he used them more as an imitator than as a copyist; he gained effect of local color by using melancholy progressions, rhythms of 5 and 7 beats, etc.; his orchestration was simple, but vigorous and rich.

**Glover, Sarah Ann**, *writer.* b. Norwich, Eng., 1785; d. Malvern, Oct. 20, 1867. Her *Manual of Norwich Sol-Fa System* 1845 contains accounts of sol-fa notation, her invention, which was afterwards developed by John Curwen.

**Glover, Stephen Ralph**, *compr.* b. London, 1812; d. there, Dec. 7, 1870. Music teacher; 1840-70 composed about 1200 works, almost all very popular, frivolous, and forgotten, with the exception of one or two, such as "*What Are the Wild Waves Saying?*"

**Gluck** (glook), [French, glük], **Christoph Willibald, Ritter von**, *compr.* b. Weidenwang, near Neumarkt, in Upper Palatinate, July 2, 1714; d. Vienna, Nov. 15, 1787. Father was gamekeeper on estates of Prince Lobkowitz at Eisenberg, where G. was taught in village school; at 12 sent to Jesuit School at Kommotau he learned vln., harpsichord, org., and singing; 1732 at Prague studied under Czernohorsky, learned 'cello, supporting himself by singing in church, playing vln. at village dances and concerts; 1736 at Vienna met Prince Melzi, who, as his patron, sent him to Italy, where he studied 4 years under Sammartini; 1741-45 produced nine operas in different Italian cities with such success that in 1745 he was invited to London as *compr.* for Haymarket; the failure there of two operas and *pasticcio*, and scorn of Handel for his ignorance of counterpoint are said to have led G. to examine his own faults; observation of Rameau's operas in Paris, subsequent study of æsthetics after visit to Dresden and Hamburg led to dissatisfaction with Italian opera; 1749-67 he produced in Vienna many operas, the only important one being *Orfeo ed Euridice* 1762; with *Alceste* 1767, and *Paride ed Elena* 1770, he definitely broke with old traditions according to well-thought-out theories which he made clear in prefaces to published scores (1769-70); unappreciated at home, encouraged by Bailly du Rollet of French embassy (librettist of *Iphigénie*), went to Paris to produce *Iphigénie en Aulide*; only the influence of Marie Antoinette, former pupil

of G's, seems to have enabled him to withstand violent opposition; successful performance revolutionized at one blow French opera; *Orphée* 1774, and *Alceste* 1776, rearrangements of earlier works, continued success; *Armide* 1777 showed power in tender as well as tragic styles; partisans of Piccinni and old Italian music attacked G. by pamphlets and in other ways until the "war" actually divided French society; G. continued, with *Iphigénie en Tauride* 1779, and *Echo et Narcisse* 1779; forced by ill health to retire to Vienna 1780. Newman says, in *Gluck and the Opera*, that "his theories of subordinating music entirely to poetry were really neither new nor practical. But to have insisted on the necessity for making the verbal basis sound and sane; to have repressed the vanity and egotism of singers and to have galvanized the orchestra to life; to have struck away all the pernicious excrescences that disfigured the aria and to have made it a genuine expression of passion; to have made the overture elucidatory of coming drama; and given unity to what had before been a mere pasticcio was no small labor."

**Gobbaerts, Jean Louis**, *compr.* b. Antwerp, Sept. 28, 1835; d. Saint-Gilles, near Brussels, May 5, 1886. Pupil of Brussels Cons.; under pseudonyms Streabbog, Ludovic, and Levi produced some 1200 pf. pieces, some very popular.

**Godard (gō-dār')**, **Benjamin Louis Paul**, *compr.* b. Paris, Aug. 18, 1849; d. Cannes, Jan. 10, 1895. Vln. pupil of Hammer, and, at Paris Cons., of Reber and Vieuxtemps; after several successful songs, 2 vln. concertos, and some chamber music, his dram. symph. *Tasso* took prize offered by city of Paris 1878; wrote several descriptive symph., *Symphonie légendaire*, *Symph. orientale*, etc.; also 8 operas, 6 performed, of which *Jocelyn* 1888, *Le Dante* 1890, and *La vivandière* (after his death 1895) were most successful; conducted *Concerts modernes* as successor to *Concerts populaires* 1885, but without success.

**Goddard, Arabella**, *pst.* b. St. Servans, St. Malo, Jan. 12, 1836. At six had lessons from Kalkbrenner in Paris, and later from Mrs. Anderson and Thalberg in London where she appeared 1850; after further study with J. W. Davison (whom she married 1859) made formal début 1853; until retirement 1880, played with success in London and in Germany; made tour of world (America, Australia, and India) 1873-76; style was marked by classical reserve and high regard for interpretation of composer's meaning.

**Godfrey, Daniel**, *bandmaster.* b. Westminster, Sept. 4, 1831; d. Beeston, near Nottingham, June 30, 1903. Father and two brothers also military bandmasters, as are his son and two of his nephews; pupil on flute in Royal Acad. Mus.; bandmaster Grenadier Guards 1856-1896; brought this band to America 1872; 1896 formed own band; composed successful military waltzes.

**Godowsky (go-dof'-ski)**, **Leopold**, *pst.* b. Wilna, Russia, Feb. 13, 1870. Precocious ability as *compr.*; first appearance as *pst.* 1879 followed by tour in Russia, Poland and Germany; studied at Berlin Hochschule under Bargiel and Rudorff; American tour with Musin 1884; after study with Saint-Saëns, made tours in France, England, again in America; married Frieda Saxe 1901; director of Chicago Cons. 1895-1900; reappearance in Berlin placed him in front rank of technical virtuosos; 1909 head of Master School for Piano-playing, Vienna Conservatory; composed Chopin arrangements (studies on Chopin), concert études, remarkable for brilliancy.

**Goepp (gép)**, **Philip H.**, *writer.* b. New York, June 23, 1864. Studied in Germany, 1872-77; grad. at Harvard 1884; studied law at Univ. of Penna., Philadelphia, member of Pennsylvania bar; devoted himself to music 1891, teacher, *pst.* in Philada.; commentator for programs of Philadelphia Orch.; author of *Symphonies and Their Meaning*, editor of *Annals of Music in Phila.*, contributor to *Atlantic Monthly*.



**Goetschius** (gét'-shi-us), **Percy**, *teacher*. b. Paterson, N. J., Aug. 30, 1853. Pupil in Stuttgart Cons. of Lebert, Pruckner, Doppler, and Faist; taught English classes there, substituted for Faist, charge of women's classes 1885; critic for several German papers; 1890 prof. of harm., pf. playing, Syracuse Univ.; 1892 charge of comp. dept. New England Cons.; 1896-1905 private teacher in Boston, orgt. in Brookline; 1905 prof. of harmony Institute of Musical Art, N. Y.; books *Theory and Practice of Tone-relations*, *Homophonic Forms of Musical Composition*, *Lessons in Music Form*, and others of great value; comp. chiefly church music.

**Goetz** (gétz), **Hermann**, *compr.* b. Königsberg, Dec. 17, 1840; d. Hottingen, near Zürich, Dec. 3, 1876. After lessons from Köhler, studied at Stern Cons. under Stern, Von Bülow, and Ulrich; orgt. at Winterthur 1863-1870, though living after 1867 in Zürich where he gave lessons; retired because of ill health in 1870; success of opera *Die Zümmung der Widerspenstigen* (The Taming of the Shrew, based on Shakespeare's play) at Mannheim 1874 first attracted attention to grace and charm of his works, chief among which are pf. sonata for 4 hands, pf. concerto, and often-played symph. in F; while not strikingly original, his work is skilful and charming.

**Goldbeck** (gold'-beck), **Robert**, *pst.* b. Potsdam, Apr. 19, 1839; d. St. Louis, May 16, 1908. Studied with Köhler and Litolf; brought out opera *Soldier's Return* London 1856; 1861 went to N. Y.; 1867 founded a cons. in Boston, 1868 one in Chicago; 1871-78 in St. Louis, cond. of Harmonic Soc. and co-director of Beethoven Cons.; N. Y. 1880-85; comp. 2 other operas, pf. concerto, chamber music.

**Goldmark** (gold'-mark), **Karl**, *compr.* b. Keszthely, Hungary, May 18, 1830. Son of cantor in Jewish synagogue; after lessons from village schoolmaster, studied at Vienna Cons. under Jansa, Böhm, and Preyer 1844-48; concert of works Vienna 1857, another in Pesth 1859, settled in Vienna as pf. teacher 1860; overtures *Sakuntala* and *Penthesilea* had attracted favorable notice; opera

*Die Königin von Saba* Vienna 1875, on composition of which he had spent 10 years, won deserved success in Germany, Italy, Spain; produced in N. Y. 1905; other operas are *Merlin* 1886, *Das Heimchen am Herd* (based on Dickens's *Cricket on the Hearth*) 1896, *Götz von Berlichingen* 1902; has also written male choruses, vln. concerto, chamber music, symph., etc., all marked by skill in production of effect.

**Goldmark, Rubin**, *compr.* b. New York, 1872. Nephew of Karl; pupil of Livonius, Door, and Fuchs, and in N. Y. of Joseffy and Dvořák; lives and teaches in New York. Composed *Theme and Variations* for orch., played under Seidl, *Hiawatha* overture played by Bost. Symph. Orch., pf. trio, cantata, etc., pf. pieces.

**Goldschmidt, Jenny Lind**, *see* **Lind, Jenny**.

**Goldschmidt, Otto**, *pst., cond.* b. Hamburg, Aug. 21, 1829; d. London, Feb. 24, 1907. Pupil of Schmitt and Grund, Mendelssohn at Leipzig Cons., and Chopin; played at concert given by Jenny Lind London 1849; 1851 succeeded Benedict as cond. of her American concerts; married her 1852; after her death 1887 teaching in London; became vice-principal Royal Acad. of Mus. 1863, founded Bach Choir 1875; conducted several festivals; composed cantata, pf. concerto, etc.

**Goltermann, Georg Eduard**, *'cellist*. b. Hanover, Aug. 19, 1824; d. Frankfurt, Dec. 29, 1898. Son of orgt., pupil of Prell and Menter; 1850-52 concert tours; 1852 director at Würzburg, 1853 at Frankfurt; now retired; composed popular concerto and other pieces for 'cello. Not to be confused with **August Julius G.** (1825-1876), prof. of 'cello at Prague 1850-62, and member of Stuttgart court band 1862-1870.

**Gombert** (gôn-bâr), **Nicolas**, *compr.* b. Bruges, about 1495; d. after 1570. In service of Emperor Charles V as master of choristers in emperor's chapel, and after 1537 in imperial chapel at Madrid; though young when Josquin Depres died, G. is considered his chief pupil; aided in developing interest in emotional truth of

music and in secular music; his own works are charmingly simple descriptive pastoral or hunting scenes.

**Gomez, Antonio Carlos**, *opera compr.* b. Campinês, Brazil, July 11, 1839; d. Para, Sept. 16, 1896. Pupil of Rossi at the Milan Cons., wrote a number of operas, some of them quite successful; in 1895 appointed director of Para Cons.

**Goodrich, Alfred John**, *theorist.* b. Chilo, O., May 8, 1847. Self-taught, except for few lessons from father; taught at Grand Cons. N. Y., at Fort Wayne, Ind., Cons.; and at Beethoven Cons. St. Louis; then in Chicago as writer and teacher; 1905 in New York; in London, 1909–10, Paris, 1910–11; published *Analytical Harmony, Musical Analysis*, etc., of great value and originality.

**Goodrich, Wallace**, *orgt.* b. Newton, Mass., May 27, 1871. Pf. pupil of Clouston and Petersilea, org. of Thayer, Gow, chiefly of Dunham; orgt. in Newton at 15; N. E. Cons., harmony and counterpoint under Chadwick, theory under Elson, under Rheinberger at Munich and Widor at Paris, where he closely studied church music; *répétiteur* at Leipzig theatre; teacher org. and comp. N. E. Cons. since 1897; orgt. at Trinity Church from 1902–1908; cond. Worcester festivals 1902–1907; organizer and cond. Jordan Hall Orch. concerts 1907 and of Choral Art Society 1901–1907; cond. Cecilia Society 1907–10; asst. cond. Boston Opera Co. 1909.

**Goodson, Katharine**, *pst.* b. Watford, Hertfordshire, June 18, 1872. After childish appearances, studied at Royal Acad. of Mus. under Beringer and in Vienna with Leschetizky 1892–96; English début 1896, provincial tour 1897, Berlin 1899, N. Y. 1908; toured with Kubelik 1902, '03, '04; married Arthur Hinton 1903.

**Gordigiani** (gor-dizh-i-ä-ni), **Luigi**, *compr.* b. Modena, June 12, 1806; d. Florence, Apr. 30, 1860. After slight education, composed pf. pieces under German pseud. Zeuner and Von Fürstenberger; aided by two Russian princes, composed and produced several operas; chief fame rests on *Canti Popolari Toscani*,

either musical settings of actual folk-songs or skilful imitations of their spirit.

**Goria, Alexandre Edouard**, *pst.* b. Paris, Jan. 21, 1823; d. there, July 6, 1860. Pupil at Paris Cons. of Laurent, Zimmermann, and Dourlen 1830–39; compr. of popular pf. music, fantasias, paraphrases on operatic themes, and some meritorious études.

**Gorno, Albino**, *pst., compr.* b. Casalmorano, Italy. Studied at Milan Cons.; accomp. to Patti on American tour 1881–82; teacher of pf. Cincinnati Coll. of Mus.; composed cantatas, concert studies, etc.

**Goss, Sir John**, *compr.* b. Fareham, Hants, Dec. 27, 1800; d. Brixton, London, May 10, 1880. Son of orgt.; chorister at Chapel Royal under J. S. Smith, pupil of Attwood; orgt. at several churches, 1838 of St. Paul's; compr. to Chapel Royal; knighted 1872; Mus. Doc. Cambridge 1876; composed about 27 anthems, many glees, edited several collections of hymns, psalms, etc.; wrote *Introd. to Harmony*, etc.; "music is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected charm." [Grove.]

**Gossec** (gos-'sek'), **François Joseph**, *compr.* b. Vergnies, Belgium, Jan. 17, 1734 [acc. to record of birth referred to in Hellouin's *Gossec*; but Eitner and historical documents of Paris Cons. give 1733]; d. Passy, Feb. 16, 1829. Name variously spelled Gossé, Gossez, Gosset; son of farmer; chorister at Antwerp Cath.; going to Paris 1751 with letters to Rameau, became cond. of private orch. of La Popelinière; here he composed first symphonies, performed 1754 (Haydn's were not written until 1755); while attached to household of Prince de Condé, composed 1760 *Messe des morts*, famous for innovation of a concealed orchestra in addition to one in church; founded Concerts des amateurs 1770, revived Concerts spirituels 1773, cond. of Académie 1780; inspector of Cons. 1795, and teacher of comp. there until 1814; member of Institute from foundation 1795; composed many successful operas, and wrote music



for several occasions under the Revolution; but chief fame rests on such innovations as that in the *Requiem* and in the origins of the symphony; suffers from having been the immediate precursor of greater composers in every line.

**Gottschald, Ernst**, *see* Elterlein, E. von.

**Gottschalk, Louis Moreau**, *pst.* b. New Orleans, May 8, 1829; d. Rio de Janeiro, Dec. 18, 1869. At 12 went to Paris where he studied under Charles Hallé, C. Stamaty, and Maléden; gave successful concerts in France and Switzerland 1845-52; tour in U. S. 1853, so successful that Strakosch engaged him for tour covering almost every town in U. S. and Spanish America; death caused by over-exertion. Brilliant and romantic player, especially admirable in his own works, almost all of which had Spanish atmosphere; also composed 2 operas and orch. works.

**Götze (gét-ze), Karl**, *compr.* b. Weimar, 1836; d. Magdeburg, Jan. 14, 1887. Pupil of Töpfer, Gebhardt, and Liszt; chorusmaster at Weimar; theatre cond. Magdeburg, Berlin, etc.; composed 4 operas, symph. poem.

**Goublier (gö-bli-ä), Gustave**, *compr.* b. Paris. Actor at 17, *pst.* with Houdin; saxophone player in band of artillery school at Vincennes during military service; orch. leader at Parisian casinos, finally at Eldorado and Folies Bergères; composed music for ballets, "revues," opéra balls, and many songs, *Les yeux, Son amant, Si vous ne m'aimez plus*, and popular *Credo du paysan*.

**Goudimel (gö-di-mel'), Claude**, *compr.* b. Vaison, near Avignon, France, about 1505; d. Lyons, Aug. 24, 1572. Long supposed to have been head of mus. school in Rome where Palestrina and others studied, but latest evidence (Brenet: *C. Goudimel*, 1898) shows that he was probably never in Rome. Composed masses and songs and notably music for the psalms in Huguenot psalter; lived Metz and Lyons, killed in St. Bartholomew massacre.

**Gounod (gö-nō), Charles François**, *compr.* b. Paris, June 17, 1818; d. there, Oct. 17, 1893. Father painter

and engraver, mother an accomplished *pst.*, who gave him his first lessons; studied at Lycée St. Louis, entered Cons. 1836; pupil of Paër, Lesueur, and Halévy; 1839 *Grand prix de Rome*; studied Palestrina in Italy, and composed mass; after visiting Austria and Germany became orgt. at *Missions étrangères* in Paris; studied theology and thought of taking orders; after 5 years of seclusion, performance of *Messe solennelle* in G, in London 1851, brought him into prominence; on commission from Opéra, wrote *Sapho* 1851; his first operas, though praised for musical skill, were not popular successes; as cond. of *Orphéon*, a union of singing societies and schools, 1852-60, he wrote for them several choruses and 2 masses; with *Faust* 1859 he attained European fame as *compr.*, and, after *Philemon et Baucis* 1860, *Mireille* 1864, etc., almost touched the same height again in *Roméo et Juliette* 1867; 1870-75, during the war, G. lived in London, where he founded Gounod's Choir (afterwards called Albert Hall Choral Society, later Royal Ch. Soc.), appeared at Philharmonic and Crystal Palace Concerts; after return to Paris operatic work was less and less successful; chief works of this period are oratorios intended for English audiences, *Redemption*, Birmingham 1882, and *Mors et vita* Birmingham 1885; the songs, *There is a green hill far away* and *Nazareth* show best of popular melody. Pougin speaks of the characteristics of his genius as a musical phrase, new in form and characteristic in outline; harmonies rich, refined, sometimes unexpected; ingenious instrumentation full of color, grace, and elegance, and the full enchanting language of passion; emotional and passionate he always was, even in his religious music, and at his worst this quality degenerates into weak sentimentality; at his highest, it is the garden scene in *Faust*.

**Gourron (gör'-rón), A. R.**, *see* Alvarez.

**Gouvy (gö-vē), Louis Théodore**, *compr.* b. Goffontaine, near Saarbruck, July 3, 1819; d. Leipzig, April 21, 1898. After taking degree at Metz, became law student at Paris before he

received any musical teaching; he studied with Elwart, and in Germany and Italy; lived in Paris after 1846, with frequent visits to Germany whither he moved about 1894; composed 7 symphonies, concert overture, serenade for strings, much chamber and pf. mus.; several dramatic cantatas on classical subjects (*Elektra*, *Iphigenia*, etc.); graceful and melodious; music has been popular in Germany, but its lack of force makes its duration improbable.

**Gow, George Coleman**, *teacher*. b. Ayer Junction, Mass., Nov. 27, 1860. Studied music with Blodgett at Pittsfield and Story at Worcester; grad. Brown Univ. 1884 and Newton Theological Seminary; instructor of harm. and pf. at Smith Coll., and since 1895 prof. of mus. at Vassar College; studied in Berlin with Bussler 1892-93; has published songs and text-book on harmony.

**Graben-Hoffmann** (grä-ben-hof'-män), **Gustav**, *compr.* b. Bnin, Posen, Mar. 7, 1820; d. Potsdam, May 21, 1900. Left profession of teacher to study singing in Berlin; studied also under Hauptmann in Leipzig; taught singing in Potsdam, etc., finally in Berlin; wrote method and many very popular songs.

**Grädener** (gräd'-e-ner), **Hermann Theodor Otto**, *teacher, compr.* b. Kiel, May 8, 1844. Son of **Karl Georg Peter G.** (1812-1883), 'cellist, teacher of singing at Vienna and Hamburg Cons., compr. of chamber music; pupil of father and at Vienna Cons.; orgt., vlt. in court orch., teacher of harm. at Cons. in Vienna, and since 1899 prof. of harmony and counterpoint at Vienna Univ.; cond. Singakademie; compositions all instrumental, show especial individuality in chamber mus.

**Grandval** (grän-väl), **Marie Félicie Clémence de Reiset, Vicomtesse de**, *compr.* b. Saint Rémy des Monts, France, Jan. 20, 1830; d. Paris, Jan. 15, 1907. Began study at 6; at 12 pupil of Flotow in composition; later, after 2 years' study with Saint-Saëns, she was able to compose in almost every form, sometimes under pseud. Valgrand, Blangy; composed several operas, of which *Mazeppa* (Bordeaux 1892) is the strongest, masses, and

other religious music, and oratorio *Ste. Agnes*; she is praised for force, individuality, and correctness of style.

**Grasse, Edwin**, *vlt.* b. New York, Aug. 13, 1884. Became blind in infancy; pupil of César Thomson, in Brussels, where he took prize 1901; début in Berlin 1902; concerts in Vienna, London and many German cities have won for him high praise, especially for perfection of tone and depth of feeling; composed symph. and suite for orch.; vln. concerto; sonata, polonaise, and suite for pf. and vln., 2 pf. trios, 2 pf. études. Resident of New York City.

**Graun** (groun), **Karl Heinrich**, *compr.* b. Wahrenbrück, Saxony, May 7, 1701; d. Berlin, Aug. 8, 1759. Pupil at Kreuzschule at Dresden, singer to town council, pupil of Petzoldt and J. C. Schmidt; also composed for school choir; 1725 tenor at Dresden opera; 1726 composed *Pollidoro*, with great success, and 5 other operas; under patronage of Frederick the Great composed 50 Italian cantatas; after 1740, as capellmeister of Italian opera in Berlin, composed about 28 operas, many of which were successful; most enduring work, however, is sacred, a *Te Deum*, and remarkably strong oratorio *Der Tod Jesu*, performed annually at Berlin.

**Gray, Hamilton** [pseud. of **William Price Hartwell Jones**], *baritone, compr.* b. Flint, Eng., Oct. 17, 1871.

**Greatorex, Thomas**, *orgt.* b. North Wingfield, Derbyshire, Eng., Oct. 5, 1758; d. Hampton, near London, July 18, 1831. Pupil of B. Cooke and protégé of Earl of Sandwich; orgt. at Carlisle; follower of young Pretender in Italy; teacher of music in London; 1793 cond. of Concert of Antient Mus.; with others revived vocal concerts; 1819 orgt. at Westminster Abbey; cond. of several festivals; composed and arranged much music for various concerts, arranged *Parochial Psalmody*, composed glees.

**Grechaninov** (gret-cha-né'-noff), **Alexander Tichonovitch**, *compr.* b. Moscow, Oct. 25, 1864. Studied at Moscow Cons. until in 1890 he entered St. Petersburg Cons.; pupil of Rimsky-Korsakov; composed quartet, pf. pieces and "some songs with very



expressive melodies, and happy a *cappella* choruses. He has some affinities with Schubert." [Pougin.]

**Greco** (grā'-co), [or **Grecco**], **Gaetano**, *teacher, compr.* b. Naples, about 1680; d. (unknown). Pupil and successor of A. Scarlatti at Cons. dei Poveri; teacher also at Cons. of San Onofrio; Pergolesi, Vinci, and Durante his pupils; only few compositions for harpsichord are known.

**Greene, Edwin**, *compr.* b. Gloucester, England, Dec. 8, 1856. Entirely self-taught in mus.; orgt. at 14 and held various appointments until 40, when he became invalid; compr. of songs which, he says, "do not aim at the classical but are written simply and solely for the people"; also writes verses, some of which he has set to music.

**Greene, Harry Plunket**, *bass.* b. Old Connaught House, Co. Wicklow, Ireland, June 24, 1865. Studied at Stuttgart under Hromada and Goetschius, at Florence under Vannuccini, and at London under Welsh and Blume; début London 1888; since then has been very popular at London concerts and recitals, as intelligent interpreter of songs and oratorio parts; concert tour, U. S., 1893, and later; pub. *Interpretation in Song*.

**Greene, Maurice**, *compr.* b. London, 1695 [1696?]; d. there, Dec. 1, 1755. Chorister under C. King; org. pupil of R. Brind; orgt. at St. Dunstan's, St. Andrew's, St. Paul's 1718, Chapel Royal 1727; friendship with Handel broken off by discovery of similar friendship with Bononcini; prof. of music, Cambridge Univ. 1730; 1743 published *Forty Select Anthems* which give him high rank among English church composers.

**Grègh** (grèg'), **Louis**, *compr., publisher.* Composed and produced several successful vaudeville operettas, *Un lycée de jeunes filles*, *Patard*, *Patard et cie*, and a number of songs. Lives in Paris.

**Gregoir** (greg-ö-är), **Edouard Georges Jacques**, *compr., writer.* b. Turnhout, near Antwerp, Nov. 7, 1822; d. Wyneghem, June 28, 1890. Studied with his brother **Jacques Mathieu Joseph G.**, *pst.* (1817-1876); at

Biberich under Rummel; gave successful concerts, toured with sisters Milanollo 1842; 1851 settled in Antwerp where he composed several operas and oratorios, choruses, music for pf. and harmonium; wrote many articles and books, chiefly researches into history of music in Netherlands.

**Gregorov'itch, Charles**, *vlt.* b. St. Petersburg, Oct. 25, 1867. Studied with Besekirskij, Wieniawski, and Joachim; début at Berlin 1886; concertmaster at Helsingfors; has played successfully in Europe, England, and on two trips to America.

**Gregory I, Pope.** b. Rome, 540; d. there, 604. Pope in 590. There has been much discussion whether G. personally supervised collection of church music known as Gregorian or whether it takes its name from the time merely; general verdict seems to be that he had a large personal share; collection includes music for the mass and other services of the Church; important not only because of wonderful, austere beauty of music itself but also because, together with the Ambrosian collection and a Spanish collection, this church music represents theory of music current in early Middle Ages.

**Grell, Eduard August**, *compr.* b. Berlin, Nov. 6, 1800; d. Steglitz, near Berlin, Aug. 10, 1886. Pupil of father, an orgt., of Kaufmann and Zelter; orgt. Nikolaikirche 1817, at cathedral 1839, choirmaster there 1843-45; vice-director at Singakademie 1832, teacher of comp. 1851, director 1853-1876; 1838 royal mus. director, 1858 professor. Learned musician and "excellent teacher who held that vocal music was only music of importance; composed mass in 16 parts, choral works; wrote *Aufsätze und Gutachten*.

**Gretchaninov**, *see* **Grechaninov**.

**Grétry** (grā-tri), **André Ernest Modeste**, *compr.* b. Liège, Feb. 18, 1741 [acc. to Grétry himself, Brenet's Life, and Conservatory documents; but Riemann, Pougin, etc., give Feb. 8]; d. Montmorency, near Paris, Sept. 24, 1813. Father vlt.; chorister at 6 in St. Denis Collegiate ch. whence his severe masters dismissed him at 11; taught by Leclerc, Renekin,

and Moreau; inspired by performances of Italian opera co., he composed 6 symphonies and mass; by aid of Canon du Harlez studied in Rome, but was always impatient of instruction in counterpoint; after 9 years in Rome, and one in Geneva, arrived in Paris where after two years more he obtained libretto for *Le huron* which won instant success 1768; *Lucile* 1769 (which contains song *Où peut-on être mieux qu'au sein de sa famille*, which has been called French *Home*, *Sweet Home*) repeated success; and about 50 other operas followed; he was honored by his contemporaries, admitted to the Institute 1795; appointed inspector at Cons., but resigned within year; pensioned by Napoléon, retired to the "Hermitage" where Rousseau had lived; he wrote his own *Mémoires* very entertainingly; the real founder of French school of comic opera in his real appreciation of the importance of the text and his almost too great insistence on clear declamation. (See especially M. Brenet: *Grétry*.)

**Grieg** (grēg), **Edvard Hagerup**, *compr.* b. Bergen, June 15, 1843; d. Bergen, Sept. 4, 1907. After first lessons on pf. from his mother, he began to compose at age of 9; on advice of Ole Bull sent to Leipzig Cons., where he studied composition with Hauptmann, Richter, and Reinecke, pf. with Wenzel and Moscheles; after further study with Gade at Copenhagen and influence of Hartmann there, he at last broke away from German traditions; his Scandinavian feeling was stimulated by friendship with *compr.* Richard Nordraak; after N's death 1866, G. founded and conducted mus. union in Christiania; 1865 and 1870 he visited Italy and saw much of Liszt at Rome; 1879 played pf. concerto at Leipzig; except for occasional trips to Germany, and visits to England in 1888, '89, '94 (when he received degree of Mus. Doc. at Cambridge), and 1896, he lived quietly at Bergen. His works are not very numerous, about 100 songs, some 20 groups of pf. pieces, the two suites based on *Peer Gynt*, *Aus Holbergs Zeit* (suite), two

*Nordische Weisen* for string orch., *Sigurd Jorsalfar*, sonatas for pf. and vln. and for pf. and 'cello, and the pf. concerto are the most prominent. "His music is lyrical, intimate, exotic, suggestive, of striking finesse; there are phrases polished like gems, melodies of perfect proportion, cadences consummate as novel. Its defects are shortness of musical phrase and too frequent repetition; he was satisfied with the dialect of folk music which fitted his personal expression." [D. G. Mason.] But that he gave adequate expression to his personal feeling and to his national emotion, that he contributed the "essential quality of naive and spontaneous romance," is surely enough.

**Grisi** (grē'-zē), **Giulia**, *dram. sop.* b. Milan, July 28, 1811; d. Berlin, Nov. 29, 1869. Taught by sister **Giuditta**, *mezzo sop.* (1805-1840), by Celli, and Guglielmi; first appearance at 17; admired by both Rossini and Bellini; ran away from engagement at Milan; début 1832 at Italian Opera, Paris, where she sang until 1849; first London appearance 1834; sang in London for many seasons, with Rubini, Lablache, and later with Mario who became her second husband; visited U. S. 1854; did not sing at all 1861-66, and thereafter chiefly in concerts.

**Grodzki**, **Boleslaus**, *compr.* b. St. Petersburg, Oct. 13, 1865. Studied law, held public office, but resigned to devote himself to musical journalism and composition of songs, choruses, and pieces for pf. and vln. and 'cello; grouped by Pougin with those whose own originality is not strong enough to break with "Russian School."

**Gründahl**, **Agathe**, *see* **Backer-Gründahl**, A.

**Grove**, **Sir George**, *writer.* b. Clapham, Surrey, Aug. 13, 1820; d. Sydenham, London, May 28, 1900. Civil engineer by profession, shared in lighthouse construction in Jamaica, Bermuda, and Chester; Secretary of Soc. of Arts 1850; as contributor to Smith's *Dict. of the Bible* made two trips to Holy Land; active interest in Crystal Palace Concerts,



contributed analytical notes to programs for about 40 years; 1868 editor of *Macmillan's Magazine*; 1873 began to edit *Diet. of Music and Musicians*; 1878 visited America with Stanley; 1882 organized and directed Royal Coll. of Mus.; though untrained in musical practice or theory, he became, by sheer dint of listening, an intelligent and sympathetic critic; his most original musical writing is contained in the article in his *Diet.*, on *Schubert*, whose works he rearranged by a theory of his own.

**Gruenberg** (grün-bärg), **Eugene**, *vlt.* b. Lemberg, Galicia, Oct. 30, 1854. Studied at Vienna Cons. with Heissler (vln.), Bruckner, Dessoff, and Hellmesberger; member of Leipzig Gewandhaus Orch., of Boston Symph. Orch. 1891-1898, teacher of vln., viola, and ensemble at N. E. Cons.; composed symph., suite, dances, and songs; written manual and theory of violin playing.

**Gruenfeld**, **Alfred**, *pst.* b. Prague, July 4, 1852. Pupil of Höger, Krejčí, and at Kullak's Acad. in Berlin; living in Vienna as court pianist and imperial chamber virtuoso; makes frequent successful tours throughout Europe. His brother, **Hermann**, *'cellist*, b. Prague, Apr. 21, 1855. Studied at Prague and Vienna Cons.; teacher at Kullak's Acad. Berlin.

**Grützmacher** (grützh'-mäk-er), **Friedrich Wilhelm Ludwig**, *'cellist*. b. Dessau, Mar. 1, 1832; d. Dresden, Feb. 22, 1903. Pupil of father, Drechsler, and Schneider; 1848 in orch. in Leipzig attracted notice of David; 1849 first *'cellist* at Gewandhaus Orch.; teacher at Leipzig Cons.; chamber virtuoso at Dresden 1860, instructor at Cons. 1877; of wide influence as teacher (of Hegar, Becker, etc.), editor and reviver of classic works, author of valuable studies; composer for his instrument.

**Guadagnini** (gwä-dän-yē'-ni), **Lorenzo**, *vln.-maker*. b. Piacenza (?), about 1695 (?); d. Milan, after 1760. One of prominent family of makers extending from 18th century to present; pupil of Stradivari, with whom he worked at Cremona;

successfully followed his master; his instruments are bold in design, model inclined to flatness, with scroll of considerable originality, powerful, rich tone. Son **Giovanni Battista** (1721-1786) made vlns. more closely imitated from Stradivari than his father's; his woods are remarkable, but his varnish is not so mellow as Lorenzo's.

**Guarnerius** (gwär-nä'-rius), family of *vln.-makers* at Cremona. **Andrea**, b. 1626; d. Dec. 7, 1698. Pupil of N. Amati. Violins at first like A's, later flatter with some changes in sound holes; his son **Giuseppe** (1680-1730) altered shape still further; greatest of them was **Giuseppe Antonio**, nephew of Andrea, called **G. del Gesù** because of mark I. H. S. on instruments. b. June 8, 1683; d. about 1742. Pupil, probably, of cousin Giuseppe, follower of Gasparo da Salò; works of three periods: 1st variable, experimental; 2d beautiful instruments, with remarkable amber varnish; 3d, bolder and heavier model.

**Guaglielmi** (gool-yel'-mi), **Pietro**, *compr.* b. Massa di Carrara, May, 1727; d. Rome, Nov. 19, 1804. Taught by father (maestro di cappella to Duke of Modena), by Durante in Cons. di San Lorenzo; first opera, Turin 1755, followed by many successes; after period in Dresden and London on the return to Naples in 1777, reconquered popularity which had been lost to Paisiello and Cimarosa; maestro at Vatican 1793; most famous operas *La bella pescatrice*, *La serva innamorata*, oratorio *Debora e Sisera* show fertility of invention; son **Pietro Carlo** (1763-1827) also composed operas.

**Guido d' Arezzo** (gue-dō dā-ret'-zo), *theorist*. b. Arezzo, about 995; d. Avellano (?), May 17 (?), 1050 (?). Monk in Benedictine monastery near Ferrara; invented new system of teaching music which, some say, caused him to be driven from monastery; summoned to Rome and commended by Pope John XIX (possibly previously by Pope Benedict VIII); became abbot at monastery of Sante Croce, where he died; his inventions have been questioned, but he seems clearly to have

introduced staff of four lines, one between and one above two lines previously used; also apparently reconstructed scale on principle of hexachords and diagram to explain them by joints of left hand, known as Guidonian hand; thirdly, invented solmisation, use for notes of scale of syllables *do re mi*, etc., taken from Latin hymn.

**Guilmant** (gil'-môn), **Alexandre Félix**, *orgt.* b. Boulogne, Mar. 12, 1837; d. Meudon, near Paris, March 30, 1911. Pupil of father and of Lemmens, in harmony of Carulli; *orgt.* at 16; teacher in Boulogne Cons. at 20; 1871 *orgt.* of La Trinité, Paris; 1896 *prof.* at Cons.; visited United States in 1893, 1897 and 1904; founded organ concerts at Trocadéro and Schola Cantorum in Paris; has published *org. symphonies, sonatas, etc., masses, motets, several collections L'organiste pratique, etc.*; one of most prominent *orgts.*, he has had great influence everywhere by the virtuosity of his own playing and through his many pupils.

**Guiraud** (gê-rô'), **Ernest**, *compr.* b. New Orleans, June 23, 1837; d. Paris, May 6, 1892. Pupil of father, **Jean Baptiste G.** (1803—about 1864), also winner of *Prix de Rome*; produced opera at New Orleans at 15; studied at Paris Cons. under Marmontel and Halévy; *Grand prix de Rome* 1859; played at Concerts populaires; 1876 *prof.* of harm. and accompaniment at Cons.; composed opera *Sylvie* and several other ballets and operas, none of which was very successful.

**Gulbranson, Ellen** (*née* Norgren); *dram. sop.* b. Stockholm, March 3, 1863. Pupil at Stockholm Cons., and in Paris of Marchesi and Elena Kenneth; début Stockholm, concert 1886, opera 1889; married G.; became known in Germany about 1892; played *Brünnhilde* at Bayreuth 1896.

**Gumbert** (goom-bert), **Ferdinand**, *compr.* b. Berlin, Apr. 22, 1818; d. there, Apr. 6, 1896. Pupil of Fischer and Cläpius; début as tenor at Sondershausen; sang 1840-42 as baritone at Cologne; studied comp. with C. Kreutzer; settled in Berlin as teacher and *compr.*; wrote several

operettas and numerous songs (*Bis der Rechte kommt, Thou art my Dream, etc.*).

**Gungl** (goong'l), **Joseph**, *compr.* b. Zsámbék, Hungary, Dec. 1, 1810; d. Weimar, Jan. 31, 1889. Oboe player and bandmaster in Austrian artillery; 1843 *orch.* of his own in Berlin, which he brought to America in 1849; Royal Mus. Director 1850; infantry bandmaster 1858; lived in Munich 1864-76, then in Frankfort; dance music extraordinarily popular.

**Gura** (goo'-râ), **Eugen**, *dram. baritone.* b. Pressern, Bohemia, Nov. 8, 1842; d. Aug. 26, 1906. After lessons at Polytechnic and Akademie at Vienna and in Munich Cons., début in 1865 at Munich; sang at Breslau, Leipzig (where he was extremely popular), Hamburg and Munich; sang in first complete production of *Ring der Nibelungen*, Bayreuth 1876; retired from stage 1895.

**Gurlitt, Cornelius**, *compr.* b. Altona, near Hamburg, Feb. 10, 1820; d. there, June 17, 1901. Pupil of Reinecke (father of C. Reinecke) and Weyse; *orgt.* at Altona; *prof.* in Hamburg Cons.; royal mus. director 1874; composed 3 operas and chamber music, but is chiefly known as writer of instructive *pf.* pieces, wherein his "gift of pure melody, knowledge of steps of pedagogics, easy and refined form of expression and acquaintance with power of the forming hand" made him remarkably successful.

**Gye, Mrs. E.**, *see* Albani, Emma.

**Gyrowetz** (zhi-ro-vets), **Adalbert**, *compr.* b. Budweis, Bohemia, Feb. 19, 1763; d. Vienna, Mar. 19, 1850. Early lessons from father, choirmaster; studied law at Prague; as private secretary to Count von Fünfkircher, compositions were performed; won favor from Mozart in Vienna; after 2 years' study in Naples with Sala, went to Paris and claimed authorship of some symphonies credited to Haydn; produced opera, gave concerts, met Haydn in London; capellmeister Vienna court opera 1804-31; friends gave benefit concert to relieve poverty 1843; composed 30 operas, 19 masses, over 60 symphonies, and other works now obsolete.



## H

**Habeneck** (ä'-be-nek), **François Antoine**, *condr.* b. Mezières, Ardennes, Jan. 22 [acc. to documents of Paris Cons. Jan. 23 and June 1 are also given], 1781; d. Paris, Feb. 8, 1849. Father, member of army band, gave him vln. lessons; early compositions without instruction; pupil of Baillot at Paris Cons.; member of orch. at Opéra Comique and Opéra; leader at latter; founder and *condr.* 1828-48 Société des concerts du Cons.; director and *condr.* at Opéra; prof. of vln. at Cons.; among pupils Alard and Léonard; great influence in introducing Beethoven's music in Paris.

**Haberbier** (hä-ber-bēr), **Ernst**, *pst.* b. Königsberg, Oct. 5, 1813; d. Bergen, Mar. 12, 1869. Pupil of father, *orgt.*; 1832 became teacher at St. Petersburg, court *pst.* there 1847; gave concerts in London 1850; brilliant success in Paris 1852, and thereafter alternately between St. Petersburg and Moscow; taught in Bergen after 1866; died while playing at concert; system of pf. playing based on division of difficult passages between two hands; his *Etudes poésies* are highly esteemed.

**Haberl** (hä'-berl), **Franz Xaver**, *theorist.* b. Oberellenbach, Bavaria, Apr. 12, 1840; d. Regensburg, Sept. 7, 1910. Studied in seminary at Passau; took priest's orders 1862; mus. dir. at seminary; *orgt.* at Rome and 1871-82 at Ratisbon, where he founded famous school of ch.mus.; edited *Musica Sacra*, works of Palestrina (Breitkopf and Härtel Edition); other collections; one of greatest authorities on church mus. and its history.

**Hadden, James Cuthbert**, *orgt., writer.* b. Banchory-Ternan, near Aberdeen, Sept. 9, 1861. Studied under private teacher; after 1882 *orgt.* in several places, 1889 in Edinburgh, where he still lives; frequent contributor to periodicals, author of lives of Handel, Haydn, Mendelssohn, and Chopin, editor of *Scottish Musical Review*.

**Hadley, Henry Kimball**, *compr.* b. Somerville, Mass., Dec. 20, 1871. Pupil of father; studied vln. in Boston with H. Heindl and C. N. Allen; harmony with Emery, counterpoint with Chadwick; 1894-95 studied comp. in Vienna with Mandyczewski; 1896-1904 dir. music dept. St. Paul's School, Garden City, L. I., and *orgt.* in New York; Dec. 1897 1st symphony *Youth and Life* produced in New York under Seidl; 1899 prize cantata *In Music's Praise*; 1901 2d symphony *The Four Seasons* won Paderewski Prize for American composition and N. E. Cons. Prize; 1906 3d symphony; also composed 3 comic operas, 3 serious overtures; 3 ballet suites, 6 ballades for chorus and orch., string quartet, string trio, sonata for vln. and pf., quintet for strings and pf., *Symphonic Fantasia*, tone poem *Salomé*, lyric drama *Merlin and Vivien*, opera *Safie* produced at Mayence 1909, *The Culpit Fay*, rhapsody for orch., won prize in 1909 of Nat. Fed. of Music Clubs; many anthems, part-songs, pf. pieces and over a hundred songs; 1905-09 in Europe; 1908 *condr.* at Mayence Opera; 1909-11, *condr.* Seattle Symph. Orch.; San Francisco Orch. 1911; prof. of Mus., Univ. of California, 1911.

**Hadow, William Henry**, *writer.* b. Ebrington, Gloucestershire, Dec. 27, 1859. Educated at Oxford; studied mus. at Darmstadt and under C. H. Lloyd; fellow, tutor, lecturer on mus., examiner in *Litterae Humaniores* at Oxford; has composed charming songs, etc., but is chiefly noted for *Studies in Modern Music*, *Primer of Sonata Form*, *A Croatian Composer* (sketch of Haydn), and other writings in which he treats the subjects with literary skill and broad culture; editor *Oxford History of Music* and author of volume on Viennese period.

**Hahn** (hän'), **Jacob H.**, *pst., teacher.* b. Philadelphia, Dec. 1, 1847; d. 1902? Early interest in mus.; *orgt.* in Chicago while pupil of Ziegfeld, Mason,

etc.; manager of several traveling concert companies; dir. Female Sem. at Coldwater, Mich. 1866-69, and (after study with Richter and Plaidy in Leipzig) dir. of mus. at Mich. Female Seminary at Detroit 1872-74; founder and dir. of Detroit Cons. 1874; successful teacher; composed some pf. pieces, songs, etc.

**Hahn** (än'), **Reynaldo**, *compr.* b. Caracas, Venezuela, Aug. 9, 1875 [or 1874]. Pupil at Paris Cons. of Dubois, Lavignac, and Massenet; 1st opera given at Opéra Comique 1898; published charming songs (*Chansons grises*, *Chansons espagnoles*, etc.); opera *La Carmélite* 1902; incidental mus. for *Esther*.

**Hale**, **Philip**, *critic.* b. Norwich, Vt., Mar. 5, 1854. After early music lessons, orgt. in Northampton, Mass.; graduated Yale 1876; member of Albany bar 1880; lessons from D. Buck 1876; in Europe 1882-87 with Haupt, Faisst, Rheinberger, and Guilmant; orgt. Albany, Troy, Roxbury, Mass. 1889-1905; critic on several Boston papers, notably *Journal* 1891-1903, *Herald* after 1903; writer of notes Bost. Symph. Orch. programs since 1902; Boston correspondent *Musical Courier* 1892-98; editor *Musical Record*, *New Music Review*, etc.

**Halévy** (al-ä-vi), **Jacques François Fromental Elie**, *compr.* b. Paris, May 27, 1799; d. Nice, Mar. 17, 1862. Parents Jews, real name **Lévi**; entered Paris Cons. at 10, pupil of Lambert, Berton, and Cherubini; *Prix de Rome* 1819; 1827 produced one-act opera and became prof. of harm. and accomp., counterpoint and fugue 1833, composition 1840 at Cons.; among pupils were Gounod, Massé, Bizet, etc.; in 1829 *Clari* and *Le dilettante d'Avignon* were successful; chef de chant at Opéra 1830-46; completion of Hérold's *Ludovic* 1832, production of *La Juive* and *L'Éclair* 1835 brought him to height of fame; member of Institute 1836; he continued to produce operas with some success even after Meyerbeer's *Huguenots* (1836) had turned the fashion; his operas contain many tender melodies and show great dramatic power, chiefly in differentiation of

character, but many passages are vague, obscure, or monotonous; his instrumentation, though interesting to musicians, is often too refined or strained for popularity; published pleasant essays, *Souvenirs et portraits*, and *Derniers souvenirs*.

**Halir** (hä-lër'), **Carl**, *vlt.* b. Hohenelbe, Bohemia, Feb. 1, 1859; d. Berlin, Dec. 21, 1909. After lessons from father, studied under Bennewitz at Prague Cons., then under Joachim at Berlin; violin in Bilse's orch., concertmaster at Königsberg, Mannheim, Weimar 1884-94; leader at Berlin Court Opera 1894-1904; teacher at Hochschule after 1894; successful trip to U. S. 1896-97; 1897 joined Joachim Quartet; married Therese Zerst, singer; esteemed all over Europe as soloist and quartet player of distinction.

**Hall**, **Charles King**, *compr., writer.* b. London, 1845; d. there, Sept. 1, 1895. Orgt. at several London churches; author of *School for the Harmonium* and Novello's *Harmonium Primer*; composed church mus. and popular operettas *A Christmas Stocking*, *The Naturalist*, etc.

**Halle**, **Adam de la**, *see* **Adam de la Halle**.

**Hallé** (hal'-lä), **Sir Charles** [real name **Carl Halle**], *pst., cond.* b. Hagen, Westphalia, Apr. 11, 1819; d. Manchester, Eng., Oct. 25, 1895. Son of orgt.; played in public frequently as child; stud. with Rinck and G. Weber at Darmstadt; in Paris after 1836, studied with Kalkbrenner, became friend of Chopin, Liszt, Berlioz, and Cherubini; Revolution of 1848 drove him to England; 1857 founded and directed Manchester Orch.; remarkable cond., he brought orch. to London and did much to introduce music of Berlioz; also after 1852 gave pf. recitals, among first in London, at which he showed himself remarkable Beethoven player; correct but somewhat cold player; married for second wife **Wilma Maria Franziska Neruda**, known as **Norman-Neruda**, *vlt.* b. Brünn, Mar. 29, 1839; d. Berlin, Apr. 15, 1911. Father, orgt., sister, *pst.*, and brother, *cellist*. Pupil of Jansa; début Vienna 1846; 1849 appeared in London; 1864 sen-



sational success in Paris; married Ludwig Norman; prolonged popularity in London, after marriage with Hallé (1888) went with him to Australia; American tour 1899.

**Hallen** (hăl-len), **Anders**, *compr.* b. Gothenburg, Sweden, Dec. 22, 1846. Pupil of Reinecke, Rheinberger, and Rietz; cond. Musical Union, Gothenburg, and of Philharmonic concerts and royal opera, Stockholm; composed operas, *Hexfällan* 1896; ballad cycles *Vom Pagen und der Königs-tochter*, *Traumkönig und sein Lieb*, etc.

**Hallström** (hăl'-sträm), **Ivan Kristian**, *compr.* b. Stockholm, June 5, 1826; d. there, Apr. 10, 1901. Student of law; librarian to Crown Prince; director of school of mus. 1861; compositions are national in subject as well as in style; has written several operas *Der Bergkönig* (most successful), and cantata *Die Blumen*, which took prize at Stockholm.

**Hambourg, Mark**, *pst.* b. Bogutchar, S. Russia, May 30, 1879. Pupil of father, pf. teacher, and of Leschetizky; as youthful prodigy known as Max H., gave concerts in 1891; reappeared at Vienna Philharmonic concerts, having played in Australia the year before; 1896 again in London; since then popular in many cities; first appearance U. S. 1899 and successful concerts here 1900, 1902, etc.; makes his home in London; possessed of prodigious memory and amazing technic; is said to be "temperamentally akin to Rubinstein."

**Hamerik, Asger** [properly **Hammerich**], *compr.* b. Copenhagen, Apr. 8, 1843. Early aptitude for music encouraged; pupil of Gade, Haberbier, and in 1860 of Von Bülow; abandoning pf. studies, studied comp. in Paris with Berlioz whose only pupil he claims to be and whose substitute as cond. he often was; 1872-98 director of Peabody Cons., Baltimore, where he gave pf. concerts; composed 6 symphonies, *Poétique*, *Tragique*, etc., and 2 choral trilogies, 4 operas; occasionally bombastic, but often genuinely lyrical and really humorous.

**Hamilton, Clarence Grant**, *teacher, author.* b. Providence, R. I., June 9, 1865. Educated in local schools

and Brown University (A.B. 1888; A.M. 1900); began the study of piano playing at an early age, chief teachers being Edward Hoffman and Arthur Foote; studied organ and theory with H. C. Macdougall and theory with G. W. Chadwick; taught mathematics and language at a boys' school in Providence, and piano, privately; associate professor of music, Wellesley College, 1904; organist Congregational Church, Wellesley; officer of Music Teachers' National Association, N. E. Chapter American Guild of Organists; published compositions include songs, piano pieces, and anthems; author of *Outlines of Music History and Piano Teaching: Its Principles and Problems*; articles in musical magazines.

**Hamma, Benjamin**, *compr.* b. Friedingen, Oct. 10, 1831. Studied with Lindpaintner at Stuttgart where he became director of new mus. school, after having lived in Paris, Rome, and Königsberg; comp. an opera, part-songs, etc.

**Hammerschmidt** (häm'-mer-shmit), **Andreas**, *orgt., compr.* b. Brüx, Bohemia, 1611; d. Zittau, Oct. 29, 1675. Pupil at Schandau of Stephan Otto; orgt. at Freiburg and 1639 at Zittau; originality makes him of importance in development of Lutheran ch. mus. before Bach; composed *Geistliche Concerten*, *Geistliche Madrigalen*, *Dialog zwischen Gott und einer gläubigen Seele* (form afterward developed into Bach's cantatas and Handel's oratorios), *Fest-Buss-und Danklieder* (32 hymns, some of which are still in use), masses, etc.

**Hanchett, Henry G.**, *pst., author.* b. Syracuse, N. Y., Aug. 29, 1853. Father an amateur church organist, mother a choir singer; began music study at six years, played in public at eight; graduated Syracuse High School, 1871; N. Y. Homeopathic Medical College 1884; pupil in music of Ernst Held, A. J. Goodrich, Wm. H. Sherwood, Theodor Kullak, Wm. Mason, A. K. Virgil; teacher at various schools of music, including Beethoven Conservatory, St. Louis, Metropolitan Conservatory and Adelphi School of Musical Art, New York; director (1910) of musical department National Park Seminary,

organist Syracuse, N. Y., St. Louis, New York, and suburban towns; musical director at Montegale, Tenn., and De Funiak Springs, Fla., Chautauquas; lecturer on music for the Brooklyn Institute and New York City Board of Education; has given lecture recitals throughout Canada and the United States; author of several medical and the following musical books: *Teaching as a Science* and *The Art of the Musician*; inventor of the *Sostenuto* or tone-sustaining pedal in general use in grand pianos; a founder of the American Guild of Organists.

**Handel, Georg Friedrich, *compr.*** b. Halle, Saxony, Feb. 23, 1685; d. London, Apr. 14, 1759. Son of surgeon-barber who, wishing the son to be a lawyer, refused him all musical instruction; but the boy learned to play on a clavichord which was concealed in the garret; at 8 he played before Duke of Weissenfels so well that the latter overcame the father's objections. After some lessons from Zachau, he met Ariosto and Bononcini at Berlin, and so impressed the elector by playing and improvising that he wished to send him to Italy, but father still hoped that he would study law; after father's death, he did enter Halle University 1702, being at same time orgt.; at Hamburg 1703-1706, he played in orch. under Keiser, became friend of Mattheson and quarreled with him; composed 4 operas, of which *Almira* was most successful. In Italy 1706-1710 he produced operas and sacred music at Naples, Florence, Rome, and Venice; 1710 after few months as capellmeister to elector of Hanover he went to England, and produced *Rinaldo*; he was again in England 1712-1714, when elector became George I, and Handel made peace with king only after composition of the beautiful *Water Music*. After producing his last German work, *The Passion*, in Hanover, he became chapelmaster to Duke of Chandos, for whom he wrote the Chandos anthems, etc. In 1720 undertook direction of Italian Opera for a society known as the Royal Acad. of Mus.; engaged

company including Senesino, and produced *Radamisto*. Opposition to his success on part of Bononcini and Ariosto led to *Muzio Scevola*, for which each one composed one act; continued enmity of Bononcini, aided by personal enemies of Handel, caused division of London society; 1729 partner of Heidegger at King's Theatre; defection of Senesino and acquisition by opposition of such singers as Cuzzoni, Farinelli, and Faustina Bordoni, with her husband Hasse, pressed H. hard; on Heidegger's retirement, his rivals gained King's Theatre and Handel went to Covent Garden. H. became bankrupt 1737, and the other company met no better fate. In 1738 he turned to English oratorio, producing *Saul*, *Israel in Egypt* 1739, *Messiah* 1742 in Dublin, 1743 in London, *Samson* 1743, and others. Although again bankrupt 1744, he persisted in composition until blindness 1752, and even thereafter, *Triumph of Time and Truth* 1757. He wrote about 40 operas and about 30 oratorios and occasional anthems, odes, etc.; edition of his works edited by Chrysander in 94 volumes 1859-94 is final. Personally H. was proud, sensitive, impatient, given to terrible bursts of rage and profanity, yet generous to singers and those associated with him, and to the poor. He frequently plagiarized themes of other composers, partly owing to contemporary carelessness in such matters and partly because of an individual lack of delicacy. His operas are similar to those composed at the time in France and Italy and not much better; his instrumental music is not so original as that of Bach or Couperin; even his organ music is not supreme. He excels in oratorio only; there his power of producing broad and massive effect has full sway, and his limitations—lack of delicacy and fine discrimination and tendency toward mechanical means—are not conspicuous. Comparison with Bach rests on their being born the same year, not on any real resemblance between the laborious, subtle, incessantly original work of the retired organist and the conspicuous achievements of Handel.



**Handlo, Robert de, writer.** Author of treatise commenting on that of Franco of Cologne, dated 1326; deals with notation, time-values, and modes of rhythm, showing unsettled state of notation. (See Grove.)

**Handrock (händ-rok), Julius, pst., compr.** b. Naumburg, June 22, 1830; d. Halle, Jan. 5, 1894. Lived chiefly in Halle, as pf. teacher; compositions mostly for pf. and generally of an educational character.

**Hanscom, E. W., compr.** b. Durham, Me., Dec. 28, 1848. Studied in native state, with two periods in London, Berlin, and Vienna; has published various secular and religious songs and choruses.

**Hanslick, Eduard, critic.** b. Prague, Sept. 11, 1825; d. Baden, near Vienna, Aug. 6, 1904. Son of bibliographer, student of law and philosophy; stud. pf. with Tomaschek; doctor's degree Vienna 1849; tutor in æsthetics and mus. hist. Vienna Univ. 1856, prof. 1870; public lecturer 1859-63, critic to *Wiener Zeitung* 1848-49, *Presse* 1855-64, and *Neue Freie Presse*; first book *Vom Musikalisch-Schönen*, epoch-making in its insistence on the limitations of mus. to musical ideas, was followed by many others; an ardent, often violent opponent of Wagner and Liszt and equally violent supporter of Brahms and Schumann.

**Hardelot (är-dē-lō), Guy d' [pseud. of Mrs. W. T. Rhodes, née Helen Guy], compr.** b. Hardelot Castle, near Boulogne-sur-Mer. Composed songs chiefly French, with wide range of feeling, and skill in composition; *Sans toi, Almond Blossoms, A Bunch of Violets* are well known; visited America with Calvé; living in London.

**Harding, Henry Alfred, orgt., writer.** b. Salisbury, July 25, 1856. Pupil of Abram, Keeton, and Corfe; Mus. Doc. Oxford 1882; examiner for Soc. of Musicians; orgt. and director at Sidmouth, later at Bedford; compr. of setting of Psalm 106, morning service, etc., author *Analysis of Form as displayed in Beethoven's Sonatas*, and *Musical Ornaments*.

**Harknes, see Senkrah, Arma L.**

**Harris, Sir Augustus [Henry Glossop], impresario.** b. Paris, 1852; d. Folkestone, Eng., June 22, 1896. Originally actor, asst. stage manager under Mapleson 1873; leased Drury Lane Theatre, London, 1879, produced pantomimes and melodramas; managed annual visits of Carl Rosa Co. and in 1888 began long career as manager of Covent Garden; made opera again the fashion in London, introducing many new stars and new works.

**Harris, William Victor, compr.** b. New York, Apr. 27, 1869. Pupil of Blum, Courtney, Schilling, and Seidl (conducting); orgt. in Brooklyn and N. Y.; cond. choral societies in Utica and N. Y.; coach at Metropolitan Opera 1892-95; asst. cond. to Seidl at Brighton Beach 1895-96; living in N. Y.; vocal teacher and compr., chiefly of songs.

**Harriss, Charles Albert Edwin, orgt., compr.** b. London, Dec. 15, 1862. Chorister and orgt. at early age in England; living since 1883 at Montreal, orgt. at Ch. of St. James the Apostle; founder of madrigal society; compr. of opera, cantata, much church mus.; had great influence in increase of musical interest in Montreal and Canada generally.

**Hart, John Thomas, vln.-maker.** b. Westminster, Dec. 17, 1805; d. there, Jan. 1, 1874. Pupil of Gilkes, and careful student of Italian violins, in which he dealt as expert. His son and business successor, **George, vln.-maker, writer.** b. London, Mar. 23, 1839; d. near Newhaven, Apr. 25, 1891. Stud. at Royal Acad. with Sainton and Macfarren; author of very valuable work, *The Violin, its Famous Makers and Their Imitators* 1875, and less authoritative *The Violin and Its Music* 1881.

**Hartmann, Johan Peter Emilus, compr.** b. Copenhagen, May 14, 1805; d. there, Mar. 10, 1900. Grandson of **Johann Ernst H.** (1726-1793), compr. of Danish national hymn; son of **August Wilhelm, orgt.**; his father's assistant; at first a lawyer; taught in Copenhagen Cons. of which he

was director 1840; Royal capellm. 1849; compr. of 4 successful operas (*Die Ratten* 1832 was first), symphonies, incidental music; first exponent of Scandinavian national music; Gade was his son-in-law. His son **Emil**, *compr.* b. Copenhagen, Feb. 21, 1836; d. there, July 19, 1898. Pupil of father and Gade; court orgt. 1871 to retirement 1873; 1891 director of Mus. Society; composed several operas and instr. music.

**Hartmann, Arthur**, *vt.* b. Maté Szalka, Hungary, July 23, 1881. Came to America as infant. Educated here entirely, chiefly as pupil of C. M. Loeffler; went to Berlin unheralded 1902, and after successful début played in various cities; lives and teaches in Paris, where he is highly esteemed; has composed for violin and the voice.

**Hasler** [or **Hassler**], **Hans Leo von**, *compr.* b. Nuremberg, 1564; d. Frankfurt, June 8, 1612. Eldest of 3 sons of **Isaac H.**, town musician; studied with father and with A. Gabrieli in Venice; first German *compr.* who studied in Italy; 1585 orgt. to Count Fugger; 1608 to Christian II of Saxony; composed Latin motets and masses, which were said to unite beauty of Italian and German art; holds same place in German art that Palestrina does in Italian; brothers **Jacob** (1566-1601), *orgt.*, and **Caspar** (1570-1618), *orgt.*, *clavier player*, editor of collection of church music.

**Hasse** (has-sè), **Johann Adolph** [**Peter**], *compr.* b. Bergedorf, near Hamburg [baptized Mar. 25], 1699; d. Venice, Dec. 16, 1783. Taught by his father; influence of poet Ulrich König led to engagements as singer at Hamburg and at Brunswick, where he produced only German opera; 1724, after few lessons from Porpora, became pupil of A. Scarlatti; having composed serenade sung by Tesi and Farinelli was commissioned to write Italian opera which made him popular; known as *il caro Sassone*; met and married Faustina Bordoni for whom he composed famous works; 1731 director of Dresden opera, successful despite rivalry of Porpora; about

1740 visited London, but did not wish to be rival to Handel; after losses in siege of Dresden, withdrew to Vienna, where for the third time he found a formidable rival in Gluck, and saw possibilities of eclipse in Mozart's beginnings; retired to Venice about 1773. Composed over 100 operas, church music, concertos, with much delightful melody. His wife **Faustina Bordoni**, *dram. mezzo sop.* b. Venice, 1700; d. there, Nov. 4, 1783. Studied with Gasparini and B. Marcello; début 1716; sang at Venice, Naples, Florence, Vienna, London under Handel (1726-30), where she astonished by facility, rapidity, dexterity in taking breath, and power of sustaining notes; after marriage with Hasse 1730, went with him to Dresden and thence to Venice.

**Hastings, Frank Seymour**, *compr.* b. Mendham, N. Y., May 31, 1853. Son of clergyman; early played org., studied composition and singing in such leisure as could be snatched from business; composed chiefly songs, of which *Red, Red Rose* has had large sale, as well as anthem *Just as I am*.

**Hastings, Thomas**, *writer*, *compr.* b. Washington, Conn., Oct. 15, 1787; d. New York, May 2, 1872. Self-taught; editor *Utica Recorder*; after 1832 organized church choirs and taught psalmody in N. Y.; wrote *History of Forty Choirs and Dissertation on Musical Taste*; composed hymn-tunes.

**Hastreiter** (häs'-tri-ter), **Helen**, *dram. contralto*. b. Louisville, Ky., Nov. 14, 1858. Studied with Lamperti; married Dr. Burgunzi, physician; living in Genoa; has been great favorite in Italy.

**Hatton, John Liptrot**, *compr.* b. Liverpool, Oct. 12, 1809; d. Margate, Sept. 20, 1886. Self-taught, except for mere rudiments; went to London 1832; cond. at Drury Lane 1842; brought out operetta there; 1844 prod. *Pascal Bruno* in Vienna; 1848 visited America; director at Princess's Theatre, London, 1853-58; composed much incidental music, songs (many under pseud. Czapke), cantatas, etc.



**Hattstaedt, John J.,** *pst., teacher.* b. Monroe, Mich., Dec. 29, 1851. Father a clergyman; early showed inclination toward music; studied in the U. S. and in Germany; began his professional career in Detroit, locating in Chicago in 1875, as teacher of piano in the Chicago Musical College; founded American Conservatory of Music, Chicago, in 1886, of which he is president and teacher of the classes in advanced piano playing; lectures on musical pedagogy and æsthetics; contributor to musical magazines; wrote a history of music.

**Hauck (howk), Minnie,** *dram. sop.* b. New York, Nov. 16, 1852. Pupil of Curto at New Orleans, of Erani at N. Y.; début Brooklyn 1866; after further instruction from M. Strakosch, sang in London 1868, Paris, and Vienna where she became great favorite; engaged at Berlin 1874-77; at Brussels, at London, (where she was first *Carmen*); married E. V. Hesse-Wartegg 1881; made three trips around the world, appearing in many rôles; retired 1896 to Lucerne.

**Haupt (howpt), Carl August,** *orgt.* b. Kuhnau, Silesia, Aug. 25, 1810; d. Berlin, July 4, 1891. Pupil of A. W. Bach, Klein, Dehn, Schneider; orgt. several Berlin churches, finally at Parochialkirche; director mus. institute; famous for fine improvisations; many famous pupils, among them J. K. Paine, Eugene Thayer, Clarence Eddy.

**Hauptmann (howpt'-man), Moritz,** *theorist, compr.* b. Dresden, Oct. 13, 1792; d. Leipzig, Jan. 3, 1868. Son of state architect; pupil of Grosse, Scholz, and Morlacchi; 1811 became friend and pupil of Spohr; 1812 vlt. Dresden court orch.; 1815-20 teaching in Russia; member of Spohr's orch. at Kassel; on recommendation of Mendelssohn and Spohr, appointed director at Thomasschule and prof. of counterpoint at Leipzig Cons.; valued teacher of pupils from all over the world, Joachim, Von Bülow, Sullivan, Ferd. David, Dudley Buck, C. C. Converse, etc. In his compositions, as in his teaching, he emphasized unity of idea and symmetry of form; wrote chiefly

part-songs, motets, canons, etc., widely popular with choral societies; also wrote abstruse but valuable *Nature of Harmony and Rhythm.*

**Hausegger (how'-seg-ger), Siegmund von,** *compr.* b. Graz, Aug. 16, 1872. Taught by father, **Friedrich H.**, teacher of theory Graz Univ., and by Pohlig, and at Styrian Musikverein; capellm. Graz, Bayreuth, and cond. Kaim Orch. Munich, from 1903-06 cond. Museum Concerts at Frankfort; conductor Hamburg, 1911; composed part-songs, grand mass, opera *Zinnover* (Munich 1898); symph. poems, *Dionysische Fantasie*, *Barbarossa*, and *Wieland der Schmied* interesting examples of ultra-modern German orchestration.

**Hauser (how'-ser), Miska,** *vlt.* b. Pressburg, Hungary, 1822; d. Vienna, Dec. 9, 1887. Studied with Matalay, Kreutzer, and, at Vienna Cons., with Mayseder and Sechter; from 1840-74 appeared in Europe, America, and Australia as virtuoso; wrote *Wanderbuch eines österreichischen Virtuosen* about Am. tour; composed *Lieder ohne Worte* for violin.

**Hausmann (hows'-man), Robert,** *'cel-list.* b. Rottleberode, Harz Mts., Aug. 13, 1852; d. Vienna, Jan. 19, 1909. Studied at Brunswick under Th. Müller, and at Berlin Hochschule with Wm. Müller, under Joachim's direction; further lessons from Piatti; member of Hochberg Quartet 1872-76; teacher at Hochschule; member of Joachim Quartet after 1879.

**Havens, Charles Arthur,** *orgt.* b. Essex, N. Y. 1842. Studied in Boston; orgt. in Chicago for 36 years at 1st Baptist Church, where his choir is an important part of the service; compr. of over 150 church compositions from simple gospel songs to elaborate anthems.

**Hawkins, Sir John,** *historian.* b. London, Mar. 30, 1719; d. Westminster, May 21, 1789. By profession attorney; 1740 member of Academy of Antient Music, 1749 of Johnson's Club; 1752 of Madrigal Society; upon marriage to wealthy woman, retired to Twickenham, where, among other activities, he wrote his *History of*

*Music*; first vol. came out in same year (1776) with that of Burney, whom contemporaries considered superior but whom posterity judges less trustworthy.

**Hawley, Charles Beach**, *compr.* b. Brookfield, Conn., Feb. 11, 1858. Of musical family; studied in New York with Webb, Buck, Mosenthal, and Rutenber; bass soloist and orgt. in several churches; member of Mendelssohn Glee Club, for which he has composed many part-songs (*My Love's like a Red, Red Rose, Bugle Song, They Kissed*); also many songs of charming melody.

**Haydn (hidn), Franz Josef**, *compr.* b. Rohrau-on-the-Leitha, Austria, Mar. 31 (baptized Apr. 1), 1732; d. Vienna, May 31, 1809. Son of Mathias H., wheelwright, sexton, orgt., and singer, and his wife Maria, formerly a cook; by recent evidence Kuhač shows that H's ancestors were Croats and that his inheritance is therefore Slavic, not Teutonic, a theory to which Croatian folk-song in his music and his fondness for irregular rhythms give support; of 12 children 3 were musicians and there was simple singing at home; at 5, owing to influence of cousin, J. M. Frankh, H. was sent to school at Hainburg, where for two years, though neglected and flogged, he was taught rudiments of music, playing on vln. and some other instr.; 1740 taken by Reutter to Vienna as chorister at St. Stephen's, where he learned singing, vln., and clavier; though he received no instruction in composition, he studied Fux's *Gradus ad Parnassum* and a work by Mattheson by himself, and composed a great deal; 1748 supplanted as singer by brother Michael, he was set adrift without help from the school; assisted by friends, he gave lessons, studied C. P. E. Bach, and composed 1st mass; through influence of Metastasio, obtained distinguished pupil, through whom he met Porpora; as P's accompanist, met Gluck and other contemporaries; 1755 at house of Baron Fürnberg he composed his first quartet (the term was loosely used before his time for any concerted instrumental piece); 1760

married most unhappily, while in employ of Count Morzin; 1761 became 2d capellmeister under Werner, to Prince Esterhazy, as 1st capellm. after Werner's death 1766 to Prince Nicolaus E., who succeeded in 1762. H. had ample opportunity and encouragement for further composition; except for brief annual visits to Vienna, his time was passed at Eisenstadt, where he composed about 30 symph., 40 quartets, and nearly all his operas; his works became known and admired all over Europe; he made many friends chief of whom was Mozart, between whom and H. there was mutual affection and support. In 1790, on death of Prince Nicolaus, musicians were dismissed, though Haydn's pay was continued. He yielded to pressure of Salomon and visited London in 1791, where he composed the "Salomon symphonies," received degree from Oxford and honor from all classes; 1792 in Vienna again, where he gave lessons to Beethoven; 1794 he went again to England, and returned 1795 to reorganize the Esterhazy musical forces. Composed Austrian national hymn, *Gott erhalte Franz den Kaiser* 1797. And in his old age produced *Die Schöpfung (Creation)* 1798 and *Die Jahreszeiten (Seasons)* 1801. His last years were prosperous and happy, except for his concern for his country. Though unattractive in appearance, he was genial, kindly, and humorous, so amiable that the term "Papa Haydn" was widely applied. His operas and his early songs are not often played, his oratorios are closely second to Handel's; his masses and *The Seven Words on the Cross* are still valued for the sincerity of their religious sentiment. But chiefly H. is important as giving final form to symphony and quartet, as "father of orchestral music." His own works, though they sometimes seem simple and lacking in emotional depth, are remarkable for the amazing variety of themes, the gaiety of spirit, the accurate sense of structure, and delicate, acute feeling for detail.

**Haydn, Johann Michael**, *compr.* b. Rohrau, Sept. 14, 1737; d. Salzburg, Aug. 10, 1806. Brother of F. J.; remarkable for sop. voice when



chorister at Vienna; orgt.; capellm. at Grosswardein; 1762 concert-master and director to archbishop, and orgt. at Salzburg; married singer Maria Magdalena Lipp; lost property under French occupation but was assisted by brother and Empress Maria Theresa; at his school of comp. taught Reicha, Weber, etc.; refused offers of Prince Esterhazy to make him vice-capellm. of his chapel in hope of reorganization at Salzburg; excellent church compr., admired by contemporaries, but overshadowed by his brother; his modesty prevented him from publishing, but many works are extant, notably masses, graduals, offertories, some orchestral works and org. preludes.

**Haynes, Walter Battison, orgt., compr.** b. Kempsey, Worcestershire, Nov. 21, 1859; d. London, Feb. 4, 1900. Pupil of Prout and at Leipzig Cons. of Reinecke and Jadassohn; won Mozart scholarship; orgt. at Sydenham and Chapel Royal, Savoy; director of mus. at Borough Polytechnic; prof. of harmony at Royal Acad.; composed symph., chamber mus., 2 cantatas for women's voices, and *Elizabethan Lyrics*.

**Hays, William Shakespeare, compr.** b. Louisville, Ky., July 19, 1837; d. Louisville, July 22, 1907. Wrote his first song at 16, and in all several hundred, almost all widely sold; *Evangeline, My Sunny Southern Home, Molly Darling*, etc.; also occupied with editorial work for *Courier-Journal*.

**Heap, Charles Swinnerton, pst., compr.** b. Birmingham, Apr. 10, 1847; d. there, June 11, 1900. Chorister, pupil of Monk; winner of Mendelssohn Scholarship 1865, studied at Leipzig under Moscheles, Hauptmann, Richter, and Reinecke; further under Best in Liverpool; cond. of Birmingham Philharmonic Union 1870-1886; of Birmingham Festival Choral Society after 1895; chorus-master for festival 1897; examiner for Camb. Univ.; composed chamber mus., overtures, cantatas (*Maid of Astolat*), and several organ pieces.

**Hédouin (ā-dō-an), Pierre, writer.** b. Boulogne, July 28, 1789; d. Paris, Dec. 1863. Studied law in Paris,

practised in Boulogne; chef du bureau at Ministry of Public Works, Paris, after 1842; contributed to periodicals, wrote novels, librettos, composed some songs; chief mus. writings are about Monsigny, Grétry, Lesueur, Paganini, Gluck, etc.; articles collected in *Mosaïque*.

**Heermann (hār-män), Hugo, vl. b.** Heilbronn, Mar. 3, 1844. Pupil of de Meerts, de Bériot, and Fétis at Brussels Cons., and in Paris; 1865 concertmaster at Frankfurt; 1878 teacher at Hoch Cons. there; founded Heermann Quartet, with Naret-König, Welcher, and Becker; has given many concerts in Germany, France, and England; in America 1903; moved to Berlin, 1912.

**Hegar (hā-gär), Friedrich, cond., compr.** b. Basle, Oct. 11, 1841. Pupil at Leipzig Cons. of Hauptmann, Richter, David, and Plaidy; after leading orch. in Warsaw and Gebweiler, living in Paris and London, settled 1863 in Zürich, where he became cond. of Subscription Concerts and of Choral Soc., founded mus. sch.; composed choral works, *Hymne an die Musik, Walddied, Die Trompete von Gravelotte*, etc.

**Hegner (häg'-ner), Anton, 'cellist. b.** Copenhagen, Mar. 2, 1861. Studied at Copenhagen Cons., played there and in Germany with great success; now living in New York; composed 'cello concertos, quartets, about 60 songs.

**Hegner, Otto, pst.** b. Basle, Nov. 18, 1876. Pupil at Basle of Fricker, Huber, and Glaus; appeared as prodigy in several German cities, in England and America 1888; 1904 teacher at Hoch Cons. in Frankfurt; has composed chiefly for pf.

**Heinrich (hin'-rik), Max, baritone, compr.** b. Chemnitz, June 14, 1853. Studied with Klitzsch at Zwickau and at Dresden Cons.; taught in Philadelphia, Alabama, at Royal Acad. London 1888-93; successful at large concerts in N. Y. 1882-88; then located in Chicago, where he gave "farewell recital" 1903, removing to Boston; now (1910) settled in New York; composed picturesque songs, setting to Poe's *Raven*, etc.

**Heller** (el-lär'), **Stephen**, *pst., teacher*, *compr.* b. Pesth, May 15, 1815; d. Paris, Jan. 14, 1888. Pupil of Bräuer, played in public at 9; studied with Halm at Vienna; gave concerts 1827-32 in Hungary, Poland, and Germany; falling ill on the way, was adopted by wealthy family in Augsburg where he worked at composition; 1838 at Paris, member of Liszt-Chopin circle, popular as player and teacher; except for visits to London in 1849 and 1862, lived in Paris; his early compositions were praised by Schumann; his works, all for pf., consist of *Études*, *Preludes*, etc., and series of pieces the names of which show romantic attitude, *Promenades d'un solitaire*, *Nuits blanches*, etc.; studies still very popular for grace and fluency, without triviality of thought and yet without great difficulty.

**Hellmesberger, Georg**, *vl.* b. Vienna, Apr. 24, 1800; d. Neuwaldegg, near Vienna, Aug. 16, 1873. Pupil of Böhm and Förster at Cons.; teacher there 1821-1867, of Joachim, Ernst, Auer, etc.; cond. at Imperial Opera 1829; pensioned 1867. His son **Georg**, *vl.*, *compr.* b. Vienna, Jan. 27, 1830; d. Hanover, Nov. 12, 1852. Studied comp. with Rotter; concertmaster at Hanover about 1850; brought out 2 operas. His brother **Joseph**, *vl.*, *condr.* b. Vienna, Nov. 3, 1828; d. there, Oct. 24, 1893. Infant prodigy as *vl.*; *vl.* prof. 1851-1877, director 1851-1893 of Cons.; cond. Gesellschaft Concerts 1851-59, when he resigned in favor of Herbeck, resuming position for one year in 1877; concertmaster at Imperial Opera, capellm. to emperor; quartet concerts 1849-1887, important for arousing interest in Beethoven's quartets. His son **Joseph**, *vl.* b. Vienna, Apr. 9, 1855; d. there, Apr. 26, 1907. Solo player at opera, prof. at Cons., leader of quartet after his father, *compr.* of 6 operas and 6 ballets.

**Helmholtz** (helm-höltz), **Hermann Ludwig Ferdinand von**, *scientist.* b. Potsdam, Aug. 31, 1821; d. Charlottenberg, Sept. 8, 1894. Studied medicine at Berlin, was prof. of anatomy, physiology at several German Universities, finally 1871 prof. of natural philosophy at Berlin;

important mus. work is *Sensations of Tone as a Physiological Basis for the Theory of Music*, 1863, translated by Ellis 1875; by experiments with resonators, etc., H. determined quality of musical sounds, the value of summational tones (the tones generated by 2 notes sounded together), and he established the physiology of the minor chord, of hearing of musical tones, and of distribution of harmonic intervals.

**Henderson, William James**, *critic.* b. Newark, Dec. 4, 1855. Graduated from Princeton 1876; self-taught in music; *compr.* of several operettas; critic on N. Y. *Times*, and later *Sun*; author of many valuable and entertaining books: *How Music Developed*; *Orchestra and Orchestral Music*; *Richard Wagner*; *Modern Musical Drift*, *The Art of the Singer*, etc.

**Hennes** (hen'-nes), **Aloys**, *pf. teacher.* b. Aix-la-Chapelle, Sept. 8, 1827; d. Berlin, June 8, 1889. Post-office official; later pupil at Rhenish School, Cologne, of Hiller and Reinecke; taught in various cities, after 1872 at Berlin; 1881 teacher at Scharwenka's Cons.; his *Klavierunterrichtsbrieft* contains bright educational pieces; daughter **Thérèse** (b. Dec. 21, 1861), successful *pst.*

**Henning, Karl**, *vl.* b. Halberstadt, Feb. 26, 1807; d. Zeitz, Oct. 1, 1865. Director of music in military service; 1837 city musical director in Zeitz; published 2 *Schools* for *vl.*, one for 'cello, and compositions and teaching pieces for his instr. His son **Theodor**, b. Langensalza, Oct. 11, 1837. Pupil of Hauptmann and David; director city orch. at Nordhausen; associated with father in preparing *vl.* methods.

**Henschel** (hen'-shel), [**Isidor**] **Georg**, *compr., singer, cond.* b. Breslau, Feb. 18, 1850. Early training in music; sang and played in public 1862, before entering Leipzig Cons. 1867, where he studied under Moscheles, Reinecke, Richter, and Goetze; after 1870 studied with Kiel and Schulze at Berlin; sang in concert perf. of *Die Meistersinger* 1868, at Cologne Festival 1874, in England 1877 at concerts and recitals, with great success; married



1881; first cond. Boston Symph. Orch. 1881-84; after that living in London, teaching at Royal Acad., conducting London symph. concerts, etc., and singing at important festivals; composed choral works and songs, incidental music to *Hamlet*, opera *Nubia* (Dresden 1899), *Requiem* in memory of his wife, since whose death he has practically retired. His wife **Lillian June Bailey**, *soprano*. b. Columbus, O., Jan. 18, 1860; d. Kensington, London, Nov. 4, 1901. Pupil of C. Hayden, of Mme. Viardot, and Mr. Henschel; extremely successful as singer of light songs, and, later, in concerts with her husband, as interpreter of depth and beauty.

**Hensel, Fanny Cäcilia**, *pst.*, *compr.* b. Hamburg, Nov. 14, 1805; d. Berlin, May 14, 1847. Elder sister of Mendelssohn, accomplished *pst.*, composer of several songs, six of which were published with her brother's; married the portrait-painter Hensel 1829; intimacy between brother and sister was so close and affectionate that shock of her sudden death is said to have hastened his.

**Henselt, Adolf von**, *pst.* b. Schwabach, Bavaria, May 12, 1814; d. Warmbrunn, Silesia, Oct. 10, 1889. Pupil of Frau von Flath at Munich; assisted by allowance from King to study with Hummel at Weimar and with Sechter at Vienna; 1838, after great success in Germany at private concerts only, owing to poor health went to St. Petersburg, where he was musician to the empress, teacher of princess, inspector of mus. education, etc.; developed strictly legato touch and gained richness of sound by holding down notes of arpeggios; invented exercises for stretching hands over wide-spread chords; though he appeared very rarely, he was hailed as one of greatest players of his time; his compositions are études, difficult and of real musical value, some minor pieces, and famous F minor concerto.

**Herbeck, Johann Franz von**, *condr.* b. Vienna, Dec. 25, 1831; d. there, Oct. 28, 1877. Son of tailor, self-taught, with exception of few lessons

in summer from Rotter; at Vienna choir director, chorusmaster for 2 societies; cond. of Gesellschaft concerts, court capellm., 1870-75 director at Imperial opera; compr. of part-songs, church music; influential as cond. in bringing out many novelties.

**Herbert, Victor**, *compr.* b. Dublin, Ireland, Feb. 1, 1859. Grandson of novelist Samuel Lover; educated at Stuttgart Cons.; 'cellist in Stuttgart court orch.; 1886 'cellist at Metropolitan Opera, N. Y.; played at Seidl's concerts, acted as asst. cond. and under Thomas; 1894-98 bandmaster 22d Regiment; 1898-1904 cond. Pittsburg Symph. Orch.; now living in New York; has composed 2 'cello concertos, *Suite Romantique*, symph. poems, but is chiefly known as compr. of fluent, melodious, skillfully constructed operettas, *Serenade*, *Babes in Toyland*, *Mlle. Modiste*, *Natoma*, etc.

**Hering (här-ing), Carl Friedrich August**, *vlt.* b. Berlin, Sept. 2, 1819; d. Burg, near Magdeburg, Feb. 2, 1889. Pupil of Ries, Lipinski, and Tomaschek; vlt. in Berlin royal chapel, founder of Sonatenverein and music school; wrote *Methods*.

**Heritte-Viardot (e-rit'-vê-är'-dō), Louise Pauline Marie**, *singing teacher*. b. Paris, Dec. 14, 1841. Daughter of Louis Viardot and Pauline Garcia, wife of consul-general Heritte; teacher at St. Petersburg Cons., at Hoch Cons., Frankfurt, and in Berlin; composed operas, cantatas, vocal exercises, etc.

**Herman, Reinhold Ludwig**, *vlt.*, *compr.* b. Prenzlau, Sept. 21, 1849. Studied at Stern Cons. with Ehrlich, Kiel, and Stern; taught and conducted in N. Y. 1871-78; director Stern Cons. 1878-81; then again in N. Y., cond. Liederkrantz, prof. of sacred history at Theol. Seminary; cond. Handel and Haydn Soc., Boston, 1898-99; returned to Berlin. Composed cantatas, chamber music, etc.

**Hermann (här-män), Friedrich**, *vlt.*, *compr.*, *teacher*. b. Frankfurt, Feb. 1, 1828; d. Leipzig, Sept. 27, 1907. Pupil at Leipzig Cons. of David, Mendelssohn and Hauptmann; 1846-75 played viola at Gewandhaus and

theatre orch.; 1848 teacher at Cons.; compr. of symph. and chamber mus., and editor Peters' and Augener's publications of classical music for stringed instruments.

**Hermann, Robert**, *compr.* b. Berne, Switzerland, Apr. 29, 1869. After studying medicine at Geneva, entered Frankfort Cons. 1891; left after few months; with encouragement from Grieg, studied with Humperdinck, and by himself; 1910 living in Leipzig; compositions, some of which on production in Berlin caused different opinions, include symph., overture, songs, quintet, *Variations pour rire*, etc.

**Héroid (e-rol')**, **Louis Joseph Ferdinand**, *compr.* b. Paris, Jan. 28, 1791; d. Thernes, a suburb of Paris, Jan. 19, 1833. Son and pupil of **François Joseph**, himself a pupil of C. P. E. Bach and pf. teacher, but early aptitude not encouraged; 1806 entered Paris Cons. where he was pupil of Louis Adam, Catel and Méhul; *Prix de Rome* 1812; pst. to Queen Caroline at Naples, where he brought out first opera 1815; returned to Paris 1815, met success with *Les rosières* 1817; pst. and chorumaster at Italian Opera; 1827, as chef du chant at Opéra, wrote successful ballets; after period of instrumental comp. and imitative operas, returned to his own style with success; greatest works are *Zampa* 1831 (overture is universally familiar) and *Le pré aux clercs*, widely known in France; his *Ludovic* was finished by Halévy; his music is pleasant, graceful, his instrumentation clever; his own dramatic sense, often hampered by poor librettos, was fully equal to expression of fine emotions.

**Hervey, Arthur**, *writer.* b. Paris, Jan. 26, 1855. Parents Irish; studied with B. Tours and Marlois; abandoned purpose of entering diplomacy 1880; critic of *Vanity Fair* 1889-92 and later of *London Post*; composed one-act opera, several sets of songs, a scene for baritone and orch. and a concert overture; wrote *Masters of French Music* (1894), *French Music in the 19th Century* (1904), monograph on Liszt, 1911.

**Herz (härts)**, **Henri**, *pst., compr.* b. Vienna, Jan. 6, 1806; d. Paris, Jan. 5, 1888. Pupil of his father, of Hüntner, and of Pradher and Reicha at the Paris Cons.; won 1st pf. prize; followed Moscheles' style of playing; made successful tour as virtuoso; in 1842 prof. at Paris Cons.; American tour 1845-51; established a successful pf. factory; resigned from Cons. 1874; wrote over 200 compositions some of them very successful, because they catered to the popular taste of the period; his experiences during his American tour are described in *Mes voyages en Amérique* (1866).

**Herzogenberg-Peccaduc** (hert-zō'-gen-berg pec'-cä-dook), **Heinrich, Baron von**, *pst., compr.* b. Graz, June 10, 1843; d. Wiesbaden, Oct. 9, 1900. Studied at Vienna Cons. with Dessoff; 1874 founded Bach-Verein in Leipzig with Spitta, Von Holstein, and Volkland; 1875 director; 1885-92 prof. of comp. at Berlin Hochschule; head of Meisterschule for composition; works include mass, psalms, large choral works, symphonies, chamber mus. (especially vln. sonatas), songs, etc. Married **Elizabeth Stockhausen** (1848-1892), pst.

**Hess, Willy**, *vlt.* b. Mannheim, July 14, 1859. Studied with father, professional vlt.; 1865-72 in America; toured with Thomas Orch. when 9; 1872-76 played in Holland, Belgium, Germany, and France; 1876-78 pupil of Joachim; concertmaster at Frankfort 1878, prof. at Rotterdam 1886, leader in Hallé Orch. at Manchester 1888; at Cologne 1895 as leader of Gürzenich Orch. and Quartet and prof. at Cons.; 1903 prof. at Royal Acad. London; 1904-1907 and 1908-1910 concertmaster Boston Symph. Orch.; leader of Boston Symph. Quartet, and 1908 of Hess-Schroeder Quartet; prof. at Berlin Hochschule 1910.

**Hesse (hes'-sè)**, **Adolf Friedrich**, *orgt.* b. Breslau, Aug. 30, 1809; d. there, Aug. 5, 1863. Son of org. builder; studied with Berner and E. Köhler; stipend granted by Breslau authorities enabled him to visit Leipzig, Kassel, Hamburg, Berlin, and Weimar; gave concerts, became friend



and pupil of Hummel, Rinck, and Spohr; 1827 till time of death orgt. at Breslau; director symph. concerts there; 1844 at Paris, 1846 in Italy, and 1852 in England; playing won admiration; composed chamber and org. mus.

**Heuberger** (hoi'-bär-ger), **Richard Franz Joseph**, *compr., crit.* b. Graz, Styria, June 18, 1850. Civil engineer, devoted himself to mus. after 1876, when he became choirmaster Vienna Gesangverein; 1878 cond. Singakademie; 1881 critic for several papers; 1902 teacher at Cons.; 1904 editor *Neue Musikalische Presse*; composed cantatas, ballets, operas, orchestral works; author of life of Schubert.

**Hey** (hī), **Julius**, *singing teacher*. b. Irmelshausen, Lower Franconia, Apr. 29, 1832. At first art student; then pupil of Lachner, and Schmitt; worked under Von Bülow at Munich Sch. of Mus. (established by Ludwig according to plans of Wagner whom H. admired); after Von Bülow's departure, not succeeding in reform of German singing, resigned 1883; his *Deutscher Gesangsunterricht* expounds Wagner's views on vocal training; since 1887 in Berlin; many pupils now on German stage.

**Heymann** (hī'-män), **Carl**, *pst.* b. Filehne, Posen, Oct. 6, 1854. Son of Isaac H., cantor at several cities; studied with Hiller, Gernsheim, Breunung at Cologne Cons. and with Kiel; successful beginnings as concert pst. abandoned from ill health; mus. director Bingen, court pst. Hesse; 1877-80 teacher at Hoch Cons., Frankfurt; has appeared since as virtuoso, though ill health persists; composed mus. for pf. brilliant but not empty; MacDowell among pupils.

**Hildach** (hil-däk), **Eugen**, *baritone*. b. Wittenberge-am-Elbe, Nov. 20, 1849. First vocal lessons at 24; studied with Frau El. Dreyschock at Berlin; married fellow-pupil Anna Schubert, mezzo soprano (b. 1852); both taught at Dresden Conservatory, 1880-86; since then devoted to concert singing; composed attractive songs and duets.

**Hiles, Henry**, *compr., writer*. b. Shrewsbury, Dec. 31, 1826; d. Worthing, Oct. 20, 1904. Held several appointments as orgt., finally St. Paul's, Manchester; Mus. Doc. 1867; lecturer on harmony, etc. at Owens Coll. and Victoria Univ., later at Manchester Coll. of Mus.; 1885-88 editor *Quarterly Mus. Review*; composed anthems, services, 2 oratorios, 3 cantatas; wrote *Grammar of Music* and several works on harmony.

**Hilf, Arno**, *vl.* b. Bad Elster, Saxony, Mar. 14, 1858; d. Aug. 2, 1909, at Bad Elster. Lessons from father, Wilhelm Christoph, and from David, Röntgen, and Schradieck at Leipzig Cons.; 1878-88 teacher at Moscow Cons., 1888 at Sondershausen; 1889-1891 leader of Gewandhaus Orch., Leipzig, and of quartet; 1892 1st vln. teacher Leipzig Cons.

**Hill, Junius Welch**, *pst.* b. Hingham, Mass., Nov. 18, 1840. Pupil of J. C. D. Parker in Boston, and of Moscheles, Hauptmann, Reinecke, etc., at Leipzig Cons.; orgt. at various Boston churches; prof. of mus. at Wellesley College 1884-97; teacher in Boston; retired, removing to Los Angeles; composed some choruses and pf. pieces.

**Hille** (hil'-la), **Gustav**, *vl.* b. Jerichow-am-Elbe, May 31, 1851. Pupil of Wuerst and Joachim; 1879 member Mendelssohn Quintet Club, Boston, with which he toured 9 months; then at Philadelphia Mus. Acad.; later co-dir. of Leefson-Hille Cons., Philadelphia; 1910 returned to Germany; composed concertos and solos for vln.

**Hiller, Ferdinand von**, *compr.* b. Frankfurt, Oct. 24, 1811; d. Cologne, May 10, 1885. Of wealthy Jewish family; pupil of Hofmann, Schmitt, and Vollweiler, later of Hummel; played in public at 10; at 15 in Vienna with Hummel; saw Beethoven on his death-bed; in Paris 1828-35 teaching, part of the time at Choron's school, giving concerts with Fétis and Baillet; 1836 conducted Cäcilienverein, Frankfurt; 1839, aided by Rossini, brought out opera at Milan; 1840 invited by Mendelssohn to superintend

oratorio *Die Zerstörung Jerusalems* in Leipzig; 1841 studied church music with Baini; 1843-44 conducted at Gewandhaus; 1847 capellm. at Düsseldorf; 1850 at Cologne where he organized Cons.; conducted Gürzenich concerts and festivals; 1852-53 conducted Opéra Italien at Paris; 1884 retired; over 200 compositions, 6 operas, 6 cantatas, much choral and instrumental mus.; lectured and wrote articles about the many great men whose lives his touched: *Erinnerungsblätter* (1884).

**Hiller, Johann Adam** [real name **Hüller**], *compr.* b. Wendisch-Ossig, near Görlitz, Dec. 25, 1728; d. Leipzig, June 16, 1804. Pupil of Homilius at Dresden; while at Leipzig Univ. gave music lessons, played flute, and sang; 1758 went as tutor to Leipzig, where he revived Subscription Concerts and developed them into Gewandhaus Concerts which he conducted; 1771 founded school of singing; 1789-1801 mus. dir. at Thomasschule; inventor of *Singspiel*, German form of short comedy operetta, of which he wrote 13 (*Lottchen am Hofe*, *Der Dorfbarbier*, etc.); also composed church music and wrote several historical and instructive works.

**Hiller, Paul**, *orgt.* b. Seifersdorf, Nov. 16, 1830. *Orgt.* at Breslau since 1870; *compr.* of pf. pieces, songs, etc.

**Himmel, Friedrich Heinrich**, *pst.*, *compr.* b. Treuenbrietzen, Brandenburg, Nov. 20, 1765; d. Berlin, June 8, 1814. When student of theology at Halle, fine pf. playing won him patronage of Frederick Wm. II, who sent him to Dresden for 3 years' study with Naumann, and to Italy for 2 years more; made him chamber *compr.* and court capellm.; traveled to Stockholm, St. Petersburg, France, and England; retired to Pyrmont 1806; composed several occasional cantatas, etc.; several very popular operas (*Fanchon das Leyermädchen* is the best), many songs, etc., melodious and well-written, now obsolete.

**Hinckley, Allen**, *opera basso*. b. Boston, Oct. 11, 1877. Father a minister; student at Amherst College and University of Pennsylvania;

musical education begun in Philadelphia where he sang in several churches; with the encouragement of Walter Damrosch he took up serious work with Oscar Saenger in New York; his professional début was at Hamburg, Germany, where he remained until engaged for the Metropolitan Opera Company in 1908; sang several seasons at Covent Garden, London, and at Bayreuth, being recommended by Hans Richter; a member of the Metropolitan Opera Company.

**Hinton, Arthur**, *compr.* b. Beckenham, Kent, Nov. 20, 1869. Studied at Royal Acad. with Santon, Sauret, and Davenport; sub-prof. of vln.; further study with Rheinberger in Munich; *condr.* theatre orch. in London, etc.; composed opera, orch. fantasia, 2 scenes from *Endymion*, 2 symphonies, pf. sonata, concerto, etc. Married Katherine Goodson, *pst.*

**Hipkins, Alfred James**, *lecturer, writer*. b. Westminster, June 17, 1826; d. Kensington, June 3, 1903. From 1840 to death in pf. business with Broadwood & Sons; always tuned pianos for Chopin in England; authority on history of pf.; reviver of interest in harpsichord and clavichord, on both of which he played; also authority on scientific matters of temperament and pitch; interesting lecturer, contributor to *Encyclopædia Britannica*, Grove's Dictionary, author of *Musical Instruments*, *History of the Pianoforte*, etc.

**Hirsch (hêrsh), Carl**, *compr.* b. Wendling, Mar. 17, 1858. After studying in Munich, held various positions as teacher, cantor, etc.; director at Mannheim, Cologne, and of several societies at Elberfeld; *compr.* of many very popular choruses, chiefly a cappella, and of cantatas, *Die Krone im Rhein*, *Landsknechtsleben*, etc.

**Hobrecht**, *see* Obrecht, Jacob.

**Hoffman, Richard**, *pst.* b. Manchester, Eng., May 24, 1831; d. Aug. 17, 1909. Pupil of father, De Meyer, Moscheles, Rubinstein, Thalberg, and Liszt; came to New York 1847; toured U. S. with Burke, vlt. 1848; solo *pst.* with Jenny Lind; played



with Gottschalk and Von Bülow; remarkable as teacher; noteworthy as compr. of about 100 songs, pf. pieces, etc.

**Hoffmann, Ernst Theodor [Amadeus] Wilhelm**, writer, compr. b. Königsberg, Jan. 24, 1776; d. Berlin, June 25, 1822. Studied music with Podbielski while law student; transferred from position of assessor at Posen because of caricatures; 1806 reduced by war, gave music lessons in Warsaw; theatre director Bamberg 1808; 1810 wrote articles to *Allgemeine Musikzeitung* over name "Kapellmeister Kreisler"; cond. at Leipzig and Dresden 1813-14; from 1816 to death held judicial position in Berlin; composed several operas (*Scherz, List, und Rache* to Goethe's words, *Undine* his best), a symph., chamber mus.; known in literature as writer of fantastic tales.

**Hofmann, Heinrich [Carl Johann]**, compr. b. Berlin, Jan. 13, 1842; d. Gross Tabarz, July 16, 1902. Studied at Kullak's Acad. with Grell, Dehn, and Wuerst; successful pf. player and teacher; devoted to composition after 1869, when first opera was successful; wrote 7 operas, many cantatas, orch. works, notably *Ungarischen Suite* and *Frithjof* symph. beautiful pf. duets, etc.

**Hofmann, Josef Casimir**, pst. b. Cracow, Jan. 20, 1876. Son of capellmeister and operetta composer; pupil of father; appeared as prodigy in Germany and America 1885-87; prevented by Soc. for Prevention of Cruelty to Children from giving more concerts, he pursued studies in Berlin under Urban and Moszkowski and under Anton Rubinstein in Dresden; 1897 resumed life of traveling virtuoso and has appeared with success in many lands; has composed concerto and some pf. pieces; striking qualities of his playing are keen intelligence, transparent interpretation made possible by amazing technical skill, and total lack of morbidity.

**Hol, Richard**, orgt., compr. b. Amsterdam, July 23, 1825; d. Utrecht, May 14, 1904. Studied with Martens and Bertelman; traveled in Germany; director choral soc. at

Amsterdam, and director of Society for Promotion of Music; 1862 city orgt. at Utrecht, later cathedral orgt. and director of music school; cond. at The Hague and Amsterdam; composed church music, 2 symphonies, orch. music, cantatas, etc.

**Holbrooke, Josef Charles**, compr. b. Croydon, July 6, 1878. Pupil at Royal Acad. of F. Corder and Westlake; since 1898 entirely devoted to composition, chiefly of orchestral works in form of free symphonic poems, on such subjects as *The Raven*, *The Masque of the Red Death*, *Fantastic Variations*; large choral work *The Bells*, Birmingham Festival 1907, with actual bells, etc., in orchestra excited discussion.

**Holden, Oliver**, compr. b. Shirley, Mass., Sept. 18, 1765; d. Charlestown, Sept. 4, 1844. At first a carpenter; began to write music about time of moving to Charlestown, 1787; trained choir to sing *Ode to Washington* 1789; after 1792 conducted music store, published and composed music; first collection *America's Harmony*; in *Union Harmony* 1793 first appeared *Coronation*, most famous tune.

**Holländer (hol'-lender), Alexis**, pst. b. Ratibor, Silesia, Feb. 25, 1840. Studied with Schnabel and Hesse at Breslau, with Grell and A. W. Bach at Berlin Royal Acad., and with Böhmner; instructor at Kullak's Acad. 1861; cond. Cäcilienverein 1864; composed chamber music, duets, choral and pf. works (6 *Intermezzi* for left hand, etc.); edited Schumann's pianoforte works and published method for the voice.

**Holländer, Gustav**, vlt. b. Leobschütz, Upper Silesia, Feb. 15, 1855. Early public appearance as pupil of father a physician; studied 1867-69 at Leipzig Cons. with David and 1869-74 at Berlin Hochschule with Joachim and Kiel; 1874 principal teacher at Kullak's Acad.; gave concerts with Carlotta Patti, with Scharwenka and Grünfeld; 1881 at Cologne, leader of Gürzenich concerts and teacher at Cons.; 1895 director Stern Cons. Berlin; 1896 concertmaster at Hamburg; successful tours on Continent; works chiefly for vln.

**Hollins, Alfred**, *orgt., pst.* b. Hull, Sept. 11, 1865. Totally blind; educated at Wilberforce Institution at York, at Royal Normal College, Norwood, where he took pf. lessons from Hartvigson and org. from E. J. Hopkins; studied with Von Bülow at Berlin; after several distinguished appearances, visited U. S. with F. J. Campbell in 1886 and again 1888; held various appointments as orgt., finally at Edinburgh; concerts in Australia 1904; has composed anthems, org. pieces, a few songs and piano pieces.

**Hollmann, Joseph**, *'cellist.* b. Maastricht, Holland, Oct. 16, 1852. Pupil of Keller; under patronage of king at Brussels Cons. as pupil of Servais, Boisselet, and Fétis, winning 1st prize; at Paris pupil of Jacquard and Savart; toured Scandinavia and Germany with Strakosch and Ulman, U. S. with Wolff 1892 and 1906; numerous compositions for his instrument.

**Holmès** (ol'-mez), [originally **Holmes**], **Augusta Mary Anne**, *compr.* b. Paris, Dec. 16, 1847; d. there, Jan. 28, 1903. Of Irish parentage; early appearance as pst.; first comp. under name Hermann Zenta; studied comp. with Lambert, instrumentation with Klosé; after 1875 pupil of César Franck; gained 2d place in competition for city of Paris prize in 1878 with *Lutece*, and honorable mention in 1880 with *Les argonautes*; composed other symphonic poems (*Irlande, Pologne*), several odes (*Ludus pro patria, Hymne à la paix*), opera *La montagne noire* (Grand Opéra, Paris 1895); often wrote words for own music; showed "force rather than grace, vigor rather than delicacy, rare sentiment for melody, breadth of phrase, care for form; individuality of idea above most women." [Pougin.]

**Holst, Eduard**, *compr.* b. Copenhagen, 1843; d. New York, Feb. 4, 1899. Came to New York about 1874; actor, playwright, teacher of dancing, composer of comic opera *Our Flats*, music for military band *Battle of Manila*, etc., and much music for pf. of the sort suggested by such titles as *Dance of Demons*, etc.

**Homer, Sidney**, *compr.* b. Boston, Mass., Sept. 9, 1864. Studied with Chadwick in Boston and with Rheinberger, Abel, etc. in Munich; taught harmony and lectured on symphonies, Wagner operas, etc. in Boston; composed songs; 1895 married **Louise Dillworth Beatty**, *dram. contralto.* b. Pittsburg. Pupil of Misses Whinnery and Groff in Phila., of W. L. Whitney and S. Homer in Boston, and after marriage, of König and Lhérie in Paris; début at Vichy 1898; London 1899, American début San Francisco 1900; member of Metropolitan Opera Co., N. Y. since 1900.

**Hood, Helen**, *compr.* b. Chelsea, Mass., June 28, 1863. Pupil of B. J. Lang, Chadwick, and in Berlin of Moszkowski; living in Boston; composed songs, sacred and secular, works for vln. and pf., trio for vln., cello and pf.

**Hopekirk, Helen**, *pst.* b. Edinburgh, May 20, 1856. Studied with Lichtenstein and A. C. Mackenzie, and after 2 years at Leipzig, with Leschetizky at Vienna; début Gewandhaus, Leipzig, 1878; after successful concerts in London 1879 and later in Boston and New York 1883 and 1890, in Edinburgh and Vienna 1887 (where she studied composition with Navratil and orchestration with Mandl), settled in Boston 1897; married W. Wilson; successful teacher; gives occasional interesting recitals; has composed, beside songs and pf. pieces, pf. concerto and *Concertstück* for pf. and orch., other orch. works, vln. sonata, etc.

**Hopkins, Edward John**, *orgt., compr.* b. Westminster, June 30, 1818; d. London, Feb. 4, 1901. Chorister at Chapel Royal under Hawes; pupil of Walmisley in harm. and counterpoint, but self-taught as orgt.; various appointments as orgt., finally 1843-1898 at Temple Church, London, where he raised music to very high point; composed excellent anthems, edited madrigals, wrote *The Organ, Its History and Construction*.

**Horneman** (hor'-ne-män), **Johan Ole Emil**, *compr.* b. Copenhagen, May 13, 1809; d. there, May 29, 1870. Compr. of stirring songs: *Der Tapfere Landsoldat* and *King Christian*



*Stood by Lofly Mast* (naval song which first appeared in Hartmann's opera *Fiskerne* 1775) are national songs.

**Horváth** (hōr-vāt), **Geza**, *compr.* b. Komaron, Hungary, May 27, 1868. Pupil of L. Schytte, etc., at Vienna; director of music school there; librarian of ass'n of music school proprietors; published over 60 easy pf. pieces.

**Howard, George H.**, *teacher.* b. Norton, Mass., Nov. 12, 1843. Studied with J. W. Tufts and B. F. Baker at Bost. Mus. School, with Moscheles, Papperitz, etc. at Leipzig Cons., with Haupt and Kullak in Berlin; taught at Boston Mus. School, at Michigan Cons. at Olivet, and at N. E. Cons.; 1891 organized Boston School for Teachers of Mus. of which he became director; able teacher and lecturer.

**Hoyle, William Stevenson**, *orgt.*, *compr.* b. Sidmouth, Sept. 22, 1844. Pupil of Goss and Cooper; orgt. in various London churches, finally at All Saints' since 1868; successful recitals both as orgt. and pst. in London and Scotland; prof. of org. at Royal Coll. since 1888, at Royal Acad. 1893, of pf. at Guildhall; composed *Book of Litanies*, choral wedding service, church and organ music.

**Hubay** (hō-bī), **Jenő** [known as **Eugene Huber**], *vlt.*, *compr.* b. Budapest, Sept. 14, 1858. Pupil of father **Carl** (1828-1885), professor at Pesth Cons.; appeared as prodigy at 11; with stipend from state, studied 5 years with Joachim; success at Pasdeloup concerts in Paris 1878 led to friendship with Vieuxtemps; 1882 prof. at Brussels Cons.; 1886 succeeded father at Pesth; widely praised as soloist and quartet player; *compr.* of successful opera *Luthier de Cremona*, concertos, sonatas, and pieces for vln. of which *Scenes from the Czardas* are universally popular.

**Huber** (hō-ber), **Hans**, *compr.* b. Schönewerd, Switzerland, June 28, 1852. Pupil at Leipzig Cons. of Richter, Reinecke, etc.; taught at Alsace, then at Basle mus. school, of which he became director 1896; his works include operas (*Kudrun*, *Der Simplicius*, etc.), cantatas, concertos, sonatas and smaller works,

and 3 symphonies, No. 1 *Tell* symph. and No. 2 celebrating the paintings of Böcklin.

**Huchald** [or **Hugbaldus**, **Ubaldu**s, etc.], *writer.* b. about 830; d. St. Amand, near Tournay, June 25 (or Oct. 21), 930 (or June 20, 932). Ordained priest 880; pupil of uncle, director of school at Nevers; probably author of treatises *De harmonica institutione*, *Musica enchiridiadis*, etc., though doubts have been cast on fact of his authorship; writings give earliest clear statement of the beginnings of music for several voices; originated idea of representing the rise and fall of tones by marks placed between lines, beginning of notation.

**Hüe** (ü), **George Adolphe**, *compr.* b. Versailles, May 6, 1858. Pupil at Paris Conservatory of Reber and Paladilhe, prizes in 1879, 1881, 1885; compositions include orchestral, operatic and choral works, and songs.

**Hueffer** (hëffer), **Francis**, *writer.* b. Münster, May 22, 1843; d. London, Jan. 19, 1889. Student of philology and music in London, Berlin, Leipzig, and Paris; Ph.D. from Göttingen; settled 1869 in London where he was critic on *Times*, editor of *Academy*; assisted English opera by writing librettos for Mackenzie and Cowen; greatly furthered cause of Wagner in England by articles, by *Life of Wagner* and by translation of *Letters of Wagner and Liszt*; wrote many vols. in *Great Musicians Series*, studies on music of the troubadours, etc.

**Huhn** (hune), **Bruno** [Siegfried], *pst.* b. London, 1871. Pupil of Miss S. Taunton; toured Great Britain, then in 1889 Spain, Egypt and Australia; 1891 in New York, further study with S. B. Mills and Alberti; played there 1896; self-taught orgt., has held various positions in N. Y.; remarkable as accompanist; *compr.* of songs, church and pf. music.

**Hullah** (hul-la), **John Pyke**, *teacher, writer.* b. Worcester, Eng., June 27, 1812; d. Westminster, Feb. 21, 1884. Studied with Horsley and Crivelli; comp. several successful operas, *Barbers of Bassora* 1837, etc.; after observing Wilhem's classes in Paris in 1830, he started (1841) popular

classes for schoolmasters and others by system of vocal music adapted from Wilhem's; these classes, though bitterly opposed, were attended by about 25,000 people; 1844-74 prof. of vocal music, King's Coll., London; 1870-73 cond. Royal Acad. students' concerts; 1858 orgt. at Charter House; composed many charming songs (*Oh that we two were Maying*, *The Three Fishers*, etc.), elementary text-books, and accounts of his method; *The History of Modern Music, Transition Period of Musical History*.

**Hughes, Rupert**, author, compr. play-wright b. Lancaster, Mo., Jan. 31, 1872. Father and mother well-trained musical amateurs; brother, Felix Hughes, a teacher of singing, Cleveland, O.; sister (Mrs. Herbert Witherspoon) sang professionally in Europe under the name Jeanne Gréta. H. showed early aptitude for music by skill in reading music at sight and at ten made his first efforts at composition, first published pieces being issued while he was in college; studied music with Wilson G. Smith at Cleveland, Edgar Stillman Kelley, New York, and Charles W. Pearce, London; but most of his theoretical studies have been self-directed; graduated from Western Reserve University (A.B.) and at Yale (A.M.); connected editorially with New York and London papers and magazines, but later devoting his time to the writing of plays, books, magazine articles and short stories; published works are *Zal*, a musical novel; *The Musical Guide*, (encyclopædia); *The Love Affairs of Great Musicians*; *Famous American Composers*; editor of *Songs of Thirty Americans* (Musicians Library); published compositions consist of a few songs; lives in New York City.

**Humfrey** [or **Humphry** or **Humphrys**], **Pelham**, compr. b. London, 1647; d. Windsor, July 14, 1674. Chorister at Chapel Royal; sent abroad by Charles II to study under Lully; 1672 master of children at Chapel Royal and compr. to king; composed some fine songs, church music in new style learned in France; said to have been excellent lute player; fondness for minor keys is remarkable.

**Hummel** (hoom-mel), **Johann Nepomuk**, *psst.*, *compr.* b. Pressburg, Hungary, Nov. 14, 1778; d. Weimar, Oct. 17, 1837. Son and pupil of **Joseph H.**, director of Imperial school of military music, and later cond. at Vienna; there Johann attracted attention of Mozart who took him into his house as pupil for 2 years; début at concert given by Mozart in Dresden 1787; after tour with father through Great Britain (where he took some lessons of Clementi in London) and Denmark, studied further in Vienna with Albrechtsberger, with advice from Haydn and Salieri; 1804-11 successor of Haydn as capellm. to Prince Esterhazy; 1816 court capellm. at Stuttgart, 1819 at Weimar; in frequent leaves of absence visited St. Petersburg, Paris, and London, where he conducted German opera co. for season of 1833. Composed 127 works, of which some concertos, rondos, sonatas, a nonet, and a mass are still played; teacher of Czerny, Henselt, and Thalberg; successful everywhere as performer and interpreter, especially noted for extempore playing, in which he is said to have excelled Beethoven; is variously said to stand between old school of tradition and new one of virtuosity, and to have founded the new by his delight in execution, his pleasure in "orchestral" effects, and self-conscious effort; his method was of value, but is now out of date.

**Humperdinck, Engelbert**, *compr.* b. Siegburg, near Bonn, Sept. 1, 1854. Student of F. Hiller at Cologne Cons. where he won Mozart Stipend which enabled him to go to Munich; there he studied with Lachner and Rheinberger; winning the Mendelssohn Prize in Berlin, he went 1879 to Italy; met Wagner at Naples, followed him to Bayreuth and assisted in production of *Parsifal* 1881; Meyerbeer Prize 1881 enabled him to go to Italy; taught in Barcelona Cons.; in Cologne Cons., at Hoch Cons. in Frankfort and in Stockhausen's school; musical critic for *Zeitung*; retired to Boppard 1896; 1900 head of Meisterschule for comp. in Berlin; *Humoreske* for orch. in 1880 attracted attention,



maintained by other orch. works (*Maurische Rhapsodie*), choral works *Das Glück von Edenhall*, etc., opera *Hänsel und Gretel* (Weimar 1893, and since then heard nearly everywhere); in this charming fairy-tale opera H. shows himself a follower of Wagner in choice of subject, in use of characteristic themes revealing the motives and thoughts of the characters, all handled with extreme deftness; later operas *Dornröschen* and *Die Königskinder* have also been successful.

**Huneker, James Gibbons**, *critic*. b. Philadelphia, Jan. 31, 1860. Pupil of Michael Cross and in Paris of Th. Ritter and Doutreleau; settled in New York 1888; teacher at National Cons.; writer for *Musical Courier*, dramatic critic *N. Y. Sun* 1902-1906; author of *Mezzotints in Modern Music*, *Life of Chopin*, *Franz Liszt*, 1911, and collection of stories on musical themes, *Melomaniacs*, *Visionaries*, etc.

**Hünten** (ün-ten'), **Franz**, *pst.* b. Coblenz, Dec. 26, 1793; d. there, Feb. 22, 1878. Studied with his father (orgt.), at Paris Cons. with Pradher, Cherubini, and Reicha, but took no prizes; became fashionable composer and teacher in Paris; 1836 removed to Coblenz; pf. works, fantasias, serenades, etc. commanded amazing prices but are now practically unknown; wrote also method for pf.

**Huss** (hös), **Henry Holden**, *pst., compr.* b. Newark, N. J., June 21, 1862. Studied with father, with O. B. Boise and at Munich Cons. with Rheinberger; 1889 gave concert of own works in New York, where he lives, as teacher and compr.; has written *Death of Cleopatra* (soprano and orch.), *Seven Ages of Man* (baritone and orch.), vln. concerto, and pf. concerto, trio, sonatas.

**Hüttenbrenner** (hü-ten-bren-ner), **Anselm**, *pst.* b. Graz, Styria, Oct. 13, 1794; d. Ober-Andritz, near Graz, June 5, 1868. From early years studied singing, pf., and harmony with Grell; studied law in Vienna in 1815, and composition with Salieri; fellow pupil of Schubert, intimate of Beethoven; from 1816 to retirement in 1820 successful as pst.; 1852 condr. Styrian Musikverein; prolific compr., 9 masses, 3 symphonies, over 500 songs.

**Hyllested, August**, *pst., compr.* b. Stockholm, June 17, 1858. Early appearances as pst. 1863, 1869; pupil of Dahl, and at Royal Cons. at Copenhagen of Neupert, Hartmann, Gade, etc.; 1875-76 director of orch. and of mus. soc.; further study with Kiel, Kullak, and Liszt; concerts in England, in New York 1885; 1886-91 asst. dir. Chicago Mus. Coll., 1891-94 director in Gottschalk Lyric School; after further tours in Scandinavia, returned to Chicago 1897; composed for pf., orch., and songs.

## I

**Iliffe, Frederick**, *orgt., condr.* b. Smeeton-Westerby, Leicestershire, Feb. 21, 1847. 1883 orgt. St. John's Coll., Oxford; condr. Queen's Coll. Mus. Soc.; composed oratorio *Visions of St. John the Divine*, services, overtures, etc.

**Iljinsky** (il-yin-sky), **Alexander Alexandrovitch**, *compr.* b. Tsarskoye-Selo, Jan. 24, 1859. Studied at Berlin with Kullak and Bargiel; 1885 professor at Philharmonic Soc. music school, Moscow; composed 3 orch. suites, symphony, music to *Oedipus Rex* and to Tolstoi's *Tsar Feodor*, 2 cantatas, one opera, pf. pieces, and songs.

**Imbart** (an-bär) **de la Tour, Jean Baptiste Georges**, *tenor*. b. Paris, May 20, 1865; d. Bouillon, 1911. Pupil at Paris Cons., 1st prize 1890; début Geneva 1891; engagements at Opéra Comique, Paris, Brussels, and Geneva; U. S. 1901 with Grau Co.

**d'Indy** (dan-di'), **Paul Marie Vincent** [called *Théodore*], *compr.* b. Paris, Mar. 27, 1851. Studied law at request of family and at same time pf. with Diémer and harmony with Lavignac; after serving as volunteer in Franco-Prussian war, selected music as profession; kettle drummer in orch. of Ass'n artistique des concerts du Châtelet, then

chorusmaster; org. class at Cons. 1872-75, taking first *accessit*; long a faithful and thorough pupil of C. Franck; 1873 met Liszt at Weimar; 1875 overture *Piccolomini* performed at Pasdeloup concerts; 1882 one-act opera produced; 1885 won Paris prize with *Chant de la cloche*; 1887 chorusmaster for Lamoureux concerts, having charge of chorus for first Paris performance of *Lohengrin*; with Franck and others founder of *Soc. nationale de musique*; refused prof. at Cons. 1895; with Bordes and Guilmant founded 1896 Schola Cantorum of which he is director and prof. of comp.; visited America 1905, where he conducted a few concerts of Bost. Symph. Orch. Has composed operas *Fervaal*, *L'Etranger*, symph. on a mountain air (with pf.), symph. No. 2, symph. poems *Wallenstein*, *Istar*, *La forêt enchantée*, variations for saxophone and orch., chamber music, and some pf. pieces; author of very valuable study of life and works of C. Franck; has written a *Course in Musical Composition*, biographies of César Franck and Beethoven; he is present leader of the school of modern French composers; he has great harmonic and contrapuntal skill and a keenly intellectual mind; his music is, perhaps, almost too abstract, too free from emotion.

**Isaak** (ē'-zāk), **Heinrich**, *contrapuntist*. b. Germany (Netherlands?) about 1450; d. Florence, 1517. Name is va-

riously spelled Izac, Ysaak, Yzac; called in Italy Arrigo Tedesco; 1477-90 orgt., and director in household of Lorenzo the Magnificent; later in Rome; later at court of Maximilian I at Vienna; composed masses, and sacred and secular songs, many of which are very beautiful.

**Isouard** (iz'-ō-är), **Niccolò** [called **Niccolo de Malte**], *compr.* b. Malta, Dec. 6, 1775; d. Paris, Mar. 23, 1818. Studied under Amendola, Sala, and Guglielmi, while holding position in bank; 1795 produced 1st opera; orgt. and capellm. to Maltese Order; after writing operas at home, went 1799 to Paris; Boieldieu's return from Russia stimulated his best effort in *Jeannot et Colin* and *Joconde*; wrote in all about 50 operas, many masses, motets, etc.; death hastened by envy at Boieldieu's election to Academy.

**Ivanov** (e-vä-noff), **Michael Michailovitch**, *compr.* b. Moscow, Sept. 23, 1849. Studied with Tchaikovsky and Dubuc and with Sgambati and others; since 1876 critic and frequent contributor to several journals; has composed symph., symph. poem, requiem not published, a ballet and 2 operas; author of *Pushkin in Music* and translator Hanslick's *Vom Musikalisch-Schönen* into Russian.

**Ivanovici**, *compr.* Roumanian nationality; d. 1902. Inspector-gen. of Roumanian military mus.; *compr.* of famous waltzes.

## J

**Jackson, Samuel P.**, *orgt.* b. Manchester, Eng., Feb. 5, 1818; d. Brooklyn, N. Y., July 27, 1885. Son of org. builder, learned father's trade, and studied pf. with Moran, harmony with Thornton in New York, whither he moved 1825; teacher of pf. and org.; editor of *Gems for Organ*, popular *Org. Voluntaries*.

**Jackson, William**, of Exeter, *compr.* b. Exeter, May 28, 1730; d. there, July 12, 1803. Pupil of Silvester, orgt. at cath., and of Travers, 1777 orgt. and choirmaster at cath.; composed

music to *Lycidas*, to *Dying Christian to His Soul*, church music, several collections of canzonets (*Time has not thinn'd my flowing hair* for 2 voices was very popular), wrote *Observations on state of music in Eng.*, essays, and was also landscape painter.

**Jackson, William**, of Masham, *orgt.* b. Masham, Yorkshire, Jan. 9, 1815; d. Bradford, Apr. 15, 1866. Son of miller, self-taught on org. and other instruments and in harmony; orgt. at 16; 1839-52 in business as tallow-chandler, but found time to compose 2 oratorios, *Deliverance of Israel*, *Isaiah*,



a prize glee, etc.; 1852 music seller in Bradford, cond. of Choral Union and Festival Choral Soc.; composed cantata *The Year*, church music, glees, etc., compiled *Bradford Tune Book*.

**Jacobsohn** (yā'-kōb-sōn), **Simon E.**, *vl.* b. Mitau, Kurland, Dec. 24, 1839; d. Chicago, Oct. 3, 1902. Studied at Leipzig Cons.; leader of orch. at Bremen 1860, of Thomas's Orch., N. Y., 1872; teacher at Cincinnati Cons.; then in Chicago.

**Jadassohn** (yād'-a-sōn), **Salomon**, *compr., teacher.* b. Breslau, Aug. 13, 1831; d. Leipzig, Feb. 1, 1902. Studied with Hessler, Lüstner, and Brosig (harm.), at Leipzig Cons. 1848, with Liszt at Weimar 1849, and with Hauptmann at Leipzig 1853; taught in Leipzig, cond. of Euterpe concerts, after 1871 teacher of composition, etc., at Leipzig Cons., where he had wide influence; his many textbooks on various branches of harmony, *Harmonielehre*, *Kontrapunkt*, *Kanon und Fuge*, etc., have all been translated into English, some into other languages; his method was conservative, but not narrow; his own compositions illustrate his skill in composition and considerable brilliancy of idea; they include 4 symphonies, overtures, pf. concerto, quartets, 5 cantatas, motets, etc.

**Jaell** (yāl), **Alfred**, *pst., compr.* b. Trieste, Mar. 5, 1832; d. Paris, Feb. 27, 1882. Son and pupil of **Eduard J.**; from début as prodigy of 11 at Venice, continued to travel and play; 1845-46 lived in Brussels, then in Paris, then in America 1852-54, then played everywhere in Europe; 1856 court pst. to king of Hanover; published some original waltzes, nocturnes, etc., and many transcriptions from modern composers; playing remarkable for elegance rather than force. In 1866 married **Marie Trautmann**, also *pst.* b. Steinseltz, Alsace, Aug. 17, 1846. Pupil of Herz at Paris Cons., winning 1st prize 1862; traveled with husband; composed concerto, *Valses mélancoliques*, *Valses mignonnes*, etc., and valuable book on *Touch in pf. playing*.

**Jahn** (yän), **Otto**, *writer.* b. Kiel, June 16, 1813; d. Göttingen, Sept. 9, 1869. After study in Germany and France,

was lecturer on philology at Kiel, 1842 prof. of archæology at Greifswald, 1847 director of archaeological museum at Leipzig, 1855 director of museum and prof. of archæology at Bonn; greatest work *Life of Mozart* (4 vols. 1856-59, Eng. transl. 3 vols. 1882); authoritative work, first to treat musical subject in modern critical comparative fashion; materials for life of Haydn went to Pohl, those for Beethoven to Thayer; wrote other essays on music, note on Mendelssohn's *Paulus*, and composed some songs.

**Jankó** (yän'-ko), **Paul von**, *inventor.* b. Totis, Hungary, June 2, 1856. Studied at Vienna Polytechnic and at Cons., with Bruckner, etc.; invented pf. keyboard 1882, with 6 rows of keys, so arranged that any note can be struck in 3 different places; keys are also narrower so that greater range is acquired; it is an adaptation of an earlier chromatic keyboard, and, though adopted by some pst., has not become popular success; J. lived in Constantinople after 1892.

**Jannequin** (zhä-né-kan), **Clément**, *compr.,* living in either Germany or France in 16th century; nothing is known of life, as apparently he was not attached to any court circles, or to any church; pupil of Josquin Deprès; follower of Gombert in descriptive or program music; composed very few masses and motets, but several hundred secular songs (*La bataille*, descriptive of the battle of Marignan, and a song on street cries of Paris very popular).

**Janotha** (yā-nō'-ta), **Natalie**, *pst.* b. Warsaw, June 8, 1856. Studied with Joachim and Rudorff at Berlin, then with Clara Schumann and Brahms, and for harm. with F. Weber and Bargiel; début Leipzig 1874; court pst. to German emperor; compositions chiefly for pf.

**Jansa** (yän-sa), **Leopold**, *vl.* b. Wil-denschwert, Bohemia, Mar. 23, 1795; d. Vienna, Jan. 24, 1875. Pupil of Jehada, Zizius, Worzichek, and E. Förster; 1823 chamber musician to Count von Brunswick; 1824 member of imperial orch. at Vienna; 1834 director of mus., prof. of vln. at Vienna Univ.; banished for share in benefit for revolutionists, lived in

London 1849-68; then, at amnesty, returned to Vienna; less distinguished as virtuoso than as teacher; Lady Hallé, one of pupils.

**Januschowsky** (yän-u-shof'-ski), **Georgine von**, *dram. sop.* b. Austria, about 1859. Début about 1875; sang at Stuttgart, Freiburg, etc.; Vienna 1877, at Leipzig 1879, in New York 1880; at Mannheim and Wiesbaden; prima donna Vienna Opera 1893-95; married Ad. Neuendorff, New York musician.

**Jagues-Dalcroze**, *see* **Dalcroze**.

**Jarvis, Charles H.**, *pst.* b. Philadelphia, Dec. 20, 1837; d. there, Feb. 25, 1895. Appeared in public at 7; founded Phila. Quintet Club 1862; conducted orch. concerts and gave historical recitals; well-known teacher.

**Jedliczka** (yed-lich-ka), **Ernst**, *pst.* b. Pultava, Russia, June 5, 1855; d. Berlin, Aug. 3, 1904. At first student of engineering; lessons from N. Rubinstein, Tchaikovski, and Klindworth at Moscow; taught there at Cons. 1879-86; then at Klindworth-Scharwenka Cons., Berlin, 1886-88; then at Stern Cons.; remarkably successful teacher.

**Jéhin** (zhā-an), [**Jéhin-Prume**], **François Henry**, *vlt.* b. Spa, Belgium, Apr. 18, 1839; d. Montreal, May 29, 1899. Pupil of Servais at 4; of his uncle F. Prume in Liège Cons., at Brussels Cons. of De Bériot, Léonard, and Fétis, of Vieuxtemps and Wieniawski; début Dresden at 16, and tours 'n Russia and Germany with great artists; 1862 vlt. to king of Belgium; 1863 traveled in Cuba, Mexico, U. S., and Canada, and married singer **Rosita del Vecchio**; finally settled 1887 in Montreal; prof. at Trafalgar Inst., founder of Artistic Ass'n, etc.; retired 1896. Took place of Vieuxtemps as head of "Belgian school" of vlts., teacher of Ysaÿe.

**Jensen** (yen-sen), **Adolf**, *compr.* b. Königsberg, Jan. 12, 1837; d. Baden-Baden, Jan. 23, 1879. Self-taught at first, later pupil of Marburg and Ehlert; 1856 teaching in Russia; capellm. Posen 1857; in Copenhagen 1858-60, with Gade; Königsberg 1860; Berlin 1866-68, teaching at Tausig's school until ill health compelled him to retire; ardent admirer

of Schumann, with whom he corresponded just before S's death. His songs resemble Schumann's in their original and poetic melody and appropriateness of setting, as well as in romantic charm; pf. works, too, are lyric in quality. His brother **Gustav** (1843-1895), *vlt.*, pupil of Joachim, teacher at Cologne, compr. and editor of vln. works.

**Joachim** (yō-á-kim), **Joseph**, *vlt.* b. Kittsee, near Pressburg, June 28, 1831; d. Berlin, Aug. 15, 1907. Began vln. study at 5 with Szervaczinski with whom he appeared in public at 7; 1841 at Vienna Cons. studied with Hauser, G. Hellmesberger, the elder, and Böhm 1843; after brilliant appearances at the Gewandhaus, Leipzig, and in London, he settled quietly in Leipzig under friendly influence of Mendelssohn and instruction of David; 1849 concertmaster in Weimar, but his disposition and theories were so much opposed to those of Liszt that in 1854 J. became cond. of concerts and solo vlt. to king of Hanover, where he stayed till 1866; married **Amalie Weiss** 1863; 1868 organizer and director of new department of Berlin Royal Acad. of Arts—Hochschule für Ausübende Tonkunst (High-school for Practical Music); here he taught great numbers of pupils; established Joachim Quartet 1869 (Schiever, De Ahna, Kruse, Halir successively played 2d vln.; De Ahna, Rappoldi, Wirth, vla.; Wm. Müller and Hausmann, 'cello). J's compositions are earnest, even melancholy; *Hungarian* concerto most famous; has composed 2 other concertos, 4 overtures, few pieces for vln. and orch. and for vla. and pf.; playing was distinguished for classical repose and dignity of manner and spirit, flawless accuracy, breadth, and fidelity of interpretation, entire freedom from virtuosity merely as such; répertoire as soloist and quartet player limited by same earnestness and loftiness of ideal.

**John of Fornsete**, *compr.* d. Jan. 19, 1239(?). English Benedictine monk of 13 century, from Forncest in Norfolkshire, who dwelt in monastery at Reading in Berkshire; Coussemaker attributes to him the composition of old English canon *Sumer is*



*icumen in*; for summary of arguments concerning this authorship see Grove's Dict., Vol. 4.

**Johns, Clayton**, *compr.* b. Newcastle, Del., Nov. 24, 1857. Studied architecture in Phila.; 1879-82 studied music in Boston with J. K. Paine and W. H. Sherwood, and 1882-84 in Berlin with Kiel, Grabow, and Rummel; after 1884 in Boston, teaching (H. Gebhard among pupils) and composing; has written *Berceuse* and *Scherzino* for strings, some small choral works, about 100 pf. pieces, but is best known here and abroad by songs, many of which have great charm, without over-complexity of mood or manner; noteworthy for selection of good poetry as text. Author of *Essentials of Piano Playing* (1909).

**Johnson, Herbert**, *singer, compr.* b. Middletown, Conn., 1861; d. Boston, July 21, 1904. Early showed talent for music and was a chorister in St. Stephen's P. E. Church, Providence, R. I.; studied first with local teachers, and later in Boston, where he commenced his career as a church singer in the Brookline Baptist Church. When the male quartet of the Ruggles St. Baptist church was organized in 1879 he was selected as solo tenor and director of the music of the church; during the twenty-two years of its existence the quartet was probably the most popular organization of its kind in the U. S. It was disbanded in 1901, after which he was successively tenor at the King's Chapel and 2d Universalist Church. Organized and directed the Johnson Quintet Club, a successful concert club. During his professional career he sang with the leading choral societies of New England. His best known composition is the sacred song *Face to Face*.

**Jommelli** (yom-mel-le), **Nicola**, *compr.* b. Aversa, near Naples, Sept. 10, 1714; d. Naples, Aug. 25, 1774. Pupil of Mozillo, Durante, Feo, Leo, Prato, and Mancini; produced first opera at 23 under pseudonym Valentino; later successes in Naples, Rome, Bologna, where he was assisted by Martini, and Venice where he became director of cons.; 1745 in

Vienna, friend of Metastasio; 1749-54 maestro of St. Peter's at Rome; 1754-69 capellm. in Stuttgart; failed in Naples to win success by later operas; sometimes called "the Italian Gluck"; perhaps greatest of immediate predecessors of Mozart in dramatic naturalness (he abandoned the *da capo* aria) and greater consideration for orchestral color and variety; composed about 50 operas (*Artaserse*, *Armida*, *Demofoonte*, etc.), several oratorios and cantatas, a famous *miserere*, etc.

**Jonás** (hō-nās), **Alberto**, *pst.* b. Madrid, June 8, 1868. Studied with Olave and Mendizabal, and at Madrid Cons., at Brussels Cons. with Gevaert; début Brussels 1880; studied under Rubinstein at St. Petersburg Cons. part of 1890; tours in England and on Continent; 1894 head of pf. department Univ. of Michigan; Berlin 1908.

**Joncières** (zhōn-si-ār'), **Victorin de** [pseud. of Félix Ludger Rossignol], *compr.* b. Paris, Apr. 12, 1839; d. there, Oct. 26, 1903. At first student of painting; 1859 began to study mus. with Elwart, and in Leborne's class at Cons.; comp. incidental mus. to *Hamlet* 1863; opera *Sardanapale* 1867, and second opera 1869 not very successful, nor were later works, though *Dimritri* attracted attention and *Chevalier Jean* succeeded in Germany; critic for *La Liberté* after 1871, and contributor to other papers; president of Soc. des compositeurs de musique; also composed *Symph. romantique*, suites, vln. concerto, etc.

**Jones, Edward German-**, *see* German, Edward.

**Jordan, Jules**, *tenor, teacher.* b. Williamantic, Conn., Nov. 10, 1850. Living in Providence since 1870; studied with Osgood in Boston, Shakespeare in London, Sbriglia in Paris; choirmaster Grace Ch., Prov., cond. of Arion Club; Mus. Doc. Brown Univ.; has composed opera, cantata, minor vocal works; successful teacher.

**Joseffy** (yō-sef-fy), **Rafael**, *pst.* b. Hunfalu, Hungary, July 3, 1853. Early studies under Brauer in Budapest, followed by lessons at Leipzig

Cons. from E. F. Wenzel, and in Berlin from Tausig; summers of 1870-71 in Weimar with Liszt; début Berlin 1872; successful appearances in Vienna and elsewhere; since 1879 in N. Y. where he has taught, and in about five years' practical retirement 1891-96; lives at N. Tarrytown, a suburb of New York City; developed from the brilliant virtuosity of his first period into a riper and more poetic musician; published *School of Advanced Pf. Playing* 1902.

**Josquin Desprès**, *see* **Deprès**.

**Journet** (zhör'-nā), [**Hippolyte Jules**]

**Marcel**, *bass*. b. Grasse, Maritime Alps, July 25, 1869. Studied with Obin at Paris; début Montpellier 1893, followed by engagement at Brussels; Metrop. Op., New York, since 1900; Covent Garden, London, since 1898.

**Jousse** (zhōs), **J.** b. Orléans, France, 1760; d. London, Jan. 19, 1837. Went to London at Revolution; taught singing and pf. there; wrote several text-books, *Lectures on Thorough-bass*, *Catechism of Music*.

**Juch** (yook), **Emma Antonia Justine**, *dram. sop.* b. Vienna, 1861. Parents, naturalized Americans, returned to N. Y. 1864; at public schools and when working in store, J. used spare time for singing lessons, from Mme. Murio-Celli; concert appearance, New York 1881, led to 5 year engagement with Mapleson for Italian Opera in London; sang with Th. Thomas for 3 seasons of Wagner concerts; later organized English opera company of her own with which she toured U. S.; not often heard after marriage to F. L. Wellman; her voice was pure and strong, and she was an intelligent actress.

**Jude**, **William Herbert**, *compr.* b. Westleton, Suffolk, Eng., 1851. Orgt. at Liverpool, founder of Purcell Soc. there; editor *Monthly Hymnal*; orgt. 1889 in Manchester; lectured in England and Australia; composed operetta *Innocents Abroad*, revival songs, etc.

**Julien** (zhū-li-an), or **Jullien**, **Louis** [**Georges**] **Antoine** [**Jules**], *condr.* b. Sisteron, Basses-Alpes, Apr. 23, 1812; d. Paris, Mar. 14, 1860. Son of bandmaster; entered Paris Cons.

at 21, as pupil of Le Carpentier and Halévy; impatient of instruction, 1836, became cond. of concerts of dance music at Jardin Turc; 1838 went to London because of debts and there established series of concerts given every season 1842-59, opened shop for sale of own music, leased theatre, brought out own opera at great expense; brought orchestra to America 1853; finally arrested in Paris for debt; died in insane asylum; compr. of quadrilles of great popularity, sensational cond., overfond of "monster" bands, yet introduced many good works to audiences.

**Jullien** (zhū-li-an), **Jean Lucien Adolphe**, *critic*. b. Paris, June 1, 1845. Son and grandson of literary men; studied law at Paris and music with Bienaimé; in early articles bravely declared himself an admirer of Schumann and Wagner; 1873 critic for *Journal des débats*; authority on 18th century music; early works deal with its various phases; wrote also elaborate *Life of Wagner* and *Life of Berlioz*; frequent contributor to *Le Ménestrel* and other journals.

**Jungmann** (yung'-mān), **Albert**, *compr.* b. Langensalza, Prussia, Nov. 14, 1824; d. Pandorf, near Vienna, Nov. 7, 1892. Studied with Körner and Leibrock; prof. at St. Cecilia Acad. Rome; 1853 manager for publishing firm C. A. Spina and of succeeding firm Jungmann and Lerch; composed 400 songs and light pf. mus.

**Jüngst** (yüngst), **Hugo**, *condr.* b. Dresden, Feb. 26, 1853. Pupil at Dresden Cons.; founder 1876 and cond. of Dresden Choral Soc.; cond. of Julius Otto Soc. and of Acad. Gesangverein; composed about 60 male choruses.

**Juon** (yu-on), **Paul**, *compr.* b. Moscow, Mar. 8, 1872. Pupil at Moscow Cons. of Hrimaly, Taneiev, and Arensky, at Berlin Hochschule of Bargiel; settled in Berlin 1897; has composed 2 symph., chamber music, short pf. pieces, which are said to combine Slav material with German treatment; has published *Harmonielehre* and German translation of the life of Tchaikovski by the latter's brother.



## K

**Kahn** (kän), **Robert**, *compr.* b. Mannheim, July 21, 1865. Studied with E. Frank, V. Lachner, Kiel, and Rheinberger; received help from Joachim in Berlin 1885; 1890 in Leipzig, founded Ladies' Choral Union, 1893 teacher of comp. at Berlin Hochschule; *compr.* of chamber mus., several works for female chorus, and *Mahomets Gesang* for mixed chorus and orch.

**Kajanus** (ka-yä-nus), **Robert**, *condr.* b. Finland, Dec. 2, 1856. Studied at Leipzig Cons., Paris, and Dresden; founded Philharmonic Orch., Helsingfors; founder and *condr.* of symph. chorus; *compr.* of symph. poems, suites, etc., on national airs; first representative of Finnish national music.

**Kalinnikov** (kä-lin'-nŷ-koff), **Basil Sergeievitch**, *compr.* b. Voina, Russia, Jan. 13, 1866; d. Yalta, Crimea, Jan. 11, 1901. Studied at Moscow Cons. with Ilyinski and Blaramberg; 2d *condr.* at Italian opera, Moscow, 1893, but obliged by ill health, possibly brought on by early privation, to retire in 1894 to Crimea; composed 2 symphonies (one in G min. best known), music to Tolstoi's *Tsar Boris*, 2 symph. poems, some chamber music; works show healthy national spirit and freshness of inspiration.

**Kalisch**, *see* Lehmann, Lilli.

**Kalkbrenner**, **Friedrich Wilhelm Michael**, *pst., compr.* b. near Berlin, 1788; d. Enghien, near Paris, June 10, 1849. Son of Christian K., also musician; 1798-1802 pupil at Paris Cons. of L. Adam and Catel; 1813 played in Berlin and Vienna, met Hummel and Albrechtsberger, of whom he took lessons; 1814-23 popular teacher in London; 1823 partner Pleyel pf. factory; as player distinguished for smooth suppleness; as teacher, adapted Logier's chiroplast, aimed at independent action of fingers and wrist; so vain that he offered to make an artist of Chopin; composed 4 pf. concertos, some

sextets, quintets, etc., many fantasias, variations, etc., all very popular in his day; a *Method* with really good exercises, especially for left hand.

**Kalliwoda** (kal-li-vö'-da), **Johann Wenzel**, *vlt., compr.* b. Prague, Mar. 21, 1800; d. Carlsruhe, Dec. 3, 1866. Pupil of Pixis in Prague Cons.; played in theatre orch. 1816-22; capellmeister to Prince Fürstenberg 1823-53, then retired; composed 2 operas, 7 symph., overtures, orch. fantasias, vln. concerto, chamber, vln. and pf. mus., and songs. Son **Wilhelm** (1827-1893), pupil and successor of father.

**Karasowski** (kä-ra-sof-ski), **Moritz**, *writer.* b. Warsaw, Sept. 22, 1823; d. Dresden, Apr. 20, 1892. Pupil of Kratzer; 'cellist in opera orch. at Warsaw 1851; traveled 1858-60; royal chamber virtuoso Dresden 1864; wrote *History of Polish Opera*, *Life of Mozart*, *Chopin's Youth*, *Life of Chopin*.

**Karganoff** (kär-gan'-of), **Genari Osipovitch**, *pst.* b. Kashetin, Caucasus, Apr. 30, 1858; d. Rostov-on-the-Don, Feb. 23, 1890. Studied with Reinecke and Brassin at Leipzig Cons.; prof. of pf. at Tiflis; chiefly notable for characteristic Russian romances for pf.

**Karl**, **Tom**, *tenor.* b. Dublin, Jan. 19, 1846. Pupil of H. Phillips in England and of Sangiovanni and Triulzi in Italy; after singing in Italy several years, came to America with Parepa Rosa; 1872 entered comic opera with *Pinafore*; long a member of the Bostonians Co.; retired from stage 1896; 1899 director of Operatic School of Acad. of Dramatic Arts, N. Y.

**Kastner**, **Johann Georg**, *compr., writer.* b. Strassburg, Mar. 9, 1810; d. Paris, Dec. 19, 1867. Studied with Maurer and Romer; became orgt. at 10; studied for church in Lutheran Seminary, but at 20 became bandmaster; brought out 4 operas, and 1835 was sent by town to Paris where he studied under Berton and

Reicha, and where he lived thereafter; 1837 published treatise on instrumentation (superseded by Berlioz's), methods for various instruments; originator of national band competitions (Paris Exp. 1867); contributor to magazines, compr. of several operas, the biblical *Dernier roi de Juda* considered best; also wrote *Livres-Partitions*, symphony-cantatas preceded by dissertations, *Les danses des morts*, *La harpe d'Eole*, *Les voix de Paris*, etc., more valuable for information than for music.

**Kauffman** (kowf-man), **Fritz**, *compr.* b. Berlin, June 17, 1855. Studied natural science and became drug-gist; 1878 entered Berlin Hochschule as pupil of Kiel, took Mendelssohn Prize; after year in Vienna, taught and composed in Berlin; 1889 cond. of Gesellschaft concerts at Magdeburg; 1893 royal music director; composed songs, choruses, opera, symph., concerto, chamber music and pf. pieces.

**Kaun** (kown), **Hugo**, *compr.* b. Berlin, Mar. 21, 1863. Studied with Raif and Kiel at Berlin Hochschule; teaching, conducting, and composing in Milwaukee, U. S., after 1884; 1902 returned to Berlin; composed symph. *An mein Vaterland*; symph. poems, *Minnehaha* and *Hiawatha*; 2 operas, quartets, trio, octet, etc.

**Kayser** (ki'-zer), **Heinrich Ernst**, *vt., teacher.* b. Altona, Apr. 16, 1815; d. Hamburg, Jan. 17, 1888. His educational works for the violin, *Etudes*, Op. 20 and 30, *Studies in Shifting*, Op. 28, and a *Method* are highly valued.

**Keiser** (ki'-zer), **Reinhard**, *compr.* b. Teuchern, near Weissenfels, Jan. (baptized 12), 1674; d. Hamburg, Sept. 12, 1739. Educated by father, church compr., and at Thomasschule, Leipzig, under Schelle; 1692 produced pastoral *Ismene* and opera *Basilius*; went to Hamburg 1694 where he lived for 45 years, producing about 116 operas; 1700 organizer of winter concerts, combination feasts of music and food; 1703 director of opera; 1709 married into nobility; 1719-21 at Stuttgart; 1723-28 capellm. to king of Denmark;

1728 canon and cantor at Hamburg cathedral; great influence on German opera due to his efforts at real dramatic expression wherein he first broke away from French and Italian models, and in his original use of popular German subjects; contemporary popularity was great; also composed oratorios, cantatas for Christmas and other occasions, church pieces, divertimenti, etc.

**Kéler**, **Albert von** [called **Kéler-Béla**], *compr.* b. Bartfeld, Hungary, Feb. 13, 1820; d. Wiesbaden, Nov. 20, 1882. After trying law and farming, turned to music 1845; pupil at Vienna of Sechter and Schlesinger; vlt. at theatre; 1854 cond. of Gungl Orch. at Berlin; 1855 succeeded Lanner as cond. of band in Vienna; 1863 cond. Kur orch. at Wiesbaden; retired 1873; compr. of showy, brilliant dance music.

**Keller**, **Mathias**, *compr.* b. Ulm, Württemberg, Mar. 20, 1818; d. Boston, 1875. Studied at Stuttgart, and later under Lindpaintner and Seyfried; bandmaster for 7 years; came to Phila. 1846; 1st vln. at several theatres; then in Boston, not very prosperous; composed American hymn *Speed our Republic* to which O. W. Holmes set new words *Angel of Peace* for its successful revival at Peace Jubilee.

**Kelley**, **Edgar Stillman**, *compr.* b. Sparta, Wis., Apr. 14, 1857. Pupil of Merriam and Eddy, and at Stuttgart Cons. of Seifriz and others; 1880 in San Francisco as orgt., teacher, and critic; composed incidental music to *Macbeth*, comic opera *Puritania* (and conducted orch. for performances); Chinese suite *Aladdin*, based on careful study of Chinese music as are some of his songs, notably *Lady picking mulberries*; incidental music to *Ben Hur* shows erudition beyond deserts of play; taught and lectured in N. Y. (Univ. Extension lectures 1896); later moved to Berlin; returned to U. S. 1910.

**Kellie**, **Lawrence**, *tenor*, *compr.* b. London, Apr. 3, 1862. Student of law; 1884 studied at Royal Acad. and privately with Randegger; début 1886, recitals 1887; songs (*Is it too late? All for thee*, etc.) very popular



**Kellogg, Clara-Louise**, *dram. sop. b.* Sumterville, S. C., July, 1842. Training from her mother, and in New York after 1856; début there 1861, London 1867, followed by engagement; 1868-72 touring U. S.; 1872-74 singing in London; 1874 organized English opera co., supervised everything herself from translations of librettos to training of chorus, singing 125 nights in one season; after 1881 appeared chiefly in concerts; married her manager, Carl Strakosch, 1887, and soon afterward retired.

**Kelly, Michael**, *tenor, compr. b.* Dublin, Dec., 1762; d. Margate, Oct. 9, 1826. Sang as lad in Dublin, and appeared in Arne's *Cymon*; pupil at Naples of Fenaroli and Aprile; sang in Italy and Vienna, where he met Mozart and sang in *Nozze di Figaro*; sang in London after 1787; 1789 appeared as compr. of several pieces; 1802 opened music shop; bankrupt 1811, opened wine shop; entertaining *Reminiscences* published 1826.

**Kemp, Robert** [known as **Father Kemp**], *condr. b.* Wellfleet, Mass., June 6, 1820; d. Boston, May 14, 1897. Shoe dealer in Boston, who organized and conducted *Old Folks' Concerts* 1854; published *Autobiography* 1868.

**Kennerly-Rumford, Robert Henry**, *baritone. b.* London, Sept. 2, 1870. Studied with Henschel and Blume and 1894 in Paris with Sbriglia; début London 1893; popular festival and concert singer in England; 1900 married Clara Butt [q. v.].

**Kerl** [**Kerll**, **Kherl**], **Johann Kaspar** (von), *orgl., compr. b.* Adorf, Saxony, Apr. 9, 1627; d. Munich, Feb. 13, 1693. After study in Vienna under Valentini, sent by Ferdinand III to Italy, where he was pupil of Carissimi; 1656-73 court capellmeister at Munich; taught at Vienna, court orgt. there 1677, returned to Munich 1684; details of his life uncertain; remarkable for original resolution of discords; composed org. works, masses (one entirely on black notes), etc.

**Kern, Carl Wilhelm**, *compr. b.* June 4, 1874, at Schlitz, Hesse-Darmstadt. Father, **Carl August K.**,

organist and compr., supervised the early education of his son, who later studied under Friedrich Lux, organ virtuoso at Mayence; came to the U. S. in 1893; teacher in Elmhurst College, near Chicago, where he continued his musical studies; other positions were at the Springfield, O., School of Music, Dennison University, and the Baptist University, Dallas, Tex.; located in St. Louis 1904, teacher in the Strassberger Conservatories and musical editor for the Shattinger Music Co.; compositions consist of piano pieces, songs, anthems and organ works.

**Ketten, Henri**, *pst. b.* Baja, Hungary, Mar. 25, 1848; d. Paris, Apr. 1, 1883. Pupil of Marmontel and Halévy; compr. of light pf. pieces.; successful performer.

**Ketterer, [Nicolas] Eugène**, *pst. b.* Rouen, July 7, 1831; d. Paris, Dec. 18, 1870. Pupil of Marmontel at Paris Cons. where he took 2d prize in solfeggio 1847 and *accessit* in pf. 1852; brilliant success as pst. and compr. of many fantasias, caprices, etc.

**Key, Francis Scott**, *poet. b.* Frederick Co., Md., Aug. 9, 1780; d. Baltimore, Jan. 11, 1843. During British invasion 1814, K., then lawyer in Washington, went into enemy's lines to effect exchange of captured friend; detained on frigate during attack on Fort McHenry, anxiety about result inspired words of *Star-spangled Banner*, to be sung to old drinking tune *Anacreon in Heaven*; K's collected poems published 1857.

**Kiel** (kël), **Friedrich**, *compr. b.* Puderbach, Oct. 7, 1821; d. Berlin, Sept. 14, 1885. Learned rudiments from father, taught himself pf. and comp.; vlt. in band of Prince von Wittgenstein; studied with Kummer at Coburg and Dehn at Berlin, under stipend from Friedrich Wilhelm IV; gave private concerts of own works; 1862 perf. of *Requiem* by Stern Gesangverein brought him prominence; 1865 taught comp. in Stern Cons. and 1870 at Hochschule; his compositions, masses, motets, quartets, pf. pieces, songs, are soundly classical; great success as teacher.

**Kienzl** (kēntsl), **Wilhelm**, *compr.* b. Waizenkirchen, Upper Austria, Jan. 17, 1857. Studied at Graz, Prague, Leipzig, and under Liszt at Weimar; 1879 degree Ph.D. at Vienna with dissertation on *Declamation* which attracted notice of Wagner; lived in Bayreuth 1879; capellmeister in several places, Amsterdam, Hamburg, Munich 1892-93; then devoted to comp. at Graz; operas *Urvasi*, *Heilmars der Narr*, *Don Quichote*, and especially *Der Evangelimann* (Berlin 1895) which has had tremendous success, in popularized Wagnerian form akin to Humperdinck's *Hänsel und Gretel*; also many songs and pf. pieces.

**Kiesewetter** (kēs'-e-vet-ter), **Raphael Georg**, Edler von Weisenbrunn, *writer.* b. Holleschau, Moravia, Aug. 29, 1773; d. Baden, near Vienna, Jan. 1, 1850. Attached to Ministry of War and Imperial councillor; pupil of Albrechtsberger and Hartmann; enthusiastic amateur, patron, and collector of music scores; author of many works on music, most important being researches into Greek music, *Guido von Arezzo*, and *Die Musik der Araber*.

**King, Julie**, *see* Rivé-King, Julie.

**King, Oliver A.**, *pst.* b. London, 1855. Pupil of Barnby, Holmes, and at Leipzig Cons. of Reinecke; *pst.* to Princess Louise; visited Canada and New York 1880-83; prof. of pf. at Royal Acad.; composed 3 cantatas, symph., overtures, concertos, etc.

**Kinkel, Johanna** [*née* Mockel], *compr.* b. Bonn, July 8, 1810; d. London, Nov. 15, 1858. Pupil of Böhmer in Berlin; married publisher Matthieux 1832 but soon left him; married poet Gottfried Kinkel 1843; composed cantata and operetta; wrote *Acht Briefe an eine Freundin über Clavierunterricht*.

**Kirchner** (kirkh'-ner), **Fritz**, *pst.* b. Potsdam, Nov. 3, 1840; d. there, May 11, 1907. Studied with Kullak, Wüerst, and Seyffert at Kullak's Acad. where he taught 1864-89; then in Mädchenheim, Berlin; composed educational music, chiefly for pf.

**Kirchner, Theodor**, *compr.* b. Neukirchen, Saxony, Dec. 10, 1823; d. Hamburg, Sept. 18, 1903. Pupil of

Becker in Leipzig; 1843-62 orgt. at Winterthur; 1862-72 teaching in Zürich; 1873 director of Würzburg Cons.; lived in Leipzig; 1883-90 teacher at Dresden Cons.; then moved to Hamburg; works almost entirely for pf. in style of Schumann, short, with descriptive titles, yet far from merely imitative; *Albumblätter* and *Nachtstücke* especially notable.

**Kirnberger, Johann Philipp**, *theorist.* b. Saalfeld, Thuringia, Apr. 24, 1721; d. Berlin, July 27, 1783. Pupil of Kellner, Gerber, and, 1739-41, of J. S. Bach; taught and conducted at Leipzig, in Lemberg; after study with Fickler, became vlt. in Royal Orch. Berlin; 1754 capellmeister to Princess Amalie; composed correct but cold fugues, etc., developed some incorrect theories about temperament; most important work *Die Kunst des reinen Satzes* 1774-79.

**Kistler, Cyrill**, *compr.* b. Gross-Aitingen, near Augsburg, Mar. 12, 1848; d. Kissingen, Jan. 2, 1907. School-teacher in various places; 1876 pupil at Munich Cons. of Wüllner, Rheinberger, and F. Lachner; 1883 teacher of theory and org. at Sondershausen Cons.; 1885 principal of private music school at Kissingen and publisher; 1884-94 editor of *Mus. Tagesfragen*; opera *Kunihild* (1884, revived 1893) excited some attention, composed on Wagnerian principles; wrote also other operas not very successful, part-songs, marches, etc., and harmony based on Wagner.

**Kittl, Emmy**, *see* Destinn, Emmy.

**Kjerulf** (kye-rulf'), **Halfdan**, *compr.* b. Christiania, Sept. 15, 1815; d. there, Aug. 11, 1868. Student of law; 1840 teacher of music; 1850 by government grant studied at Leipzig under Richter; after unsuccessful efforts to establish concerts in Christiania, he devoted himself to composition; works are chiefly songs (with few pf. pieces), of Scandinavian mood, tender melancholy, charming simplicity and genuine worth.

**Klafsky** [Lohse-K.], **Katharina**, *dram. sop.* b. St. Johann, Hungary, Sept. 19, 1855; d. Hamburg, Sept. 22, 1896. After childhood of poverty and service, sang in Komische Oper



chorus at Vienna; after lessons from Marchesi, returned to stage; short retirement after marriage, followed by small parts at Leipzig, London, etc.; 1882 member of Neumann's Wagner Company; took principal parts at Hamburg; sang also at Bremen, London, Munich, etc.; Festival 1894, etc.; married 3d time Otto Lohse 1895; came to U. S. with Damrosch Co. 1895; distinguished in Wagner rôles, especially *Brünnhilde*.

**Klauser** (klow'-zer), **Karl**, *editor*. b. St. Petersburg, Aug. 24, 1823. Studied in Germany, but chiefly self-taught; came to U. S. 1850; 1856-83 mus. director at Miss Porter's School, Farmington, Conn.; editor and arranger of many editions of classic comps. and joint editor *Famous Composers and Their Works*.

**Klauwell** (klow'-vel), **Otto**, *writer*. b. Langensalza, Thuringia, Apr. 7, 1851. Studied at Schulpforta, and, after service in Franco-Prussian war, at Leipzig Cons. under Richter and Reinecke; Ph.D. at Univ. with dissertation on development of canon; 1874 taught at Cologne Cons.; 1884 director of Teachers' Seminary there; besides compositions, opera, overture, etc., has written on history of music and on pf. playing.

**Kleeberg** (klä-berg), **Clotilde**, *pst.* b. Paris, June 27, 1866; d. Brussels, Feb. 7, 1909. Pupil of Mmes. Retz and Massart at Paris Cons., winning 1st prize 1878; début at 12 with Beethoven C minor concerto at Padeloup concerts; 1883 played in London and in following years in Berlin and Vienna, everywhere with success; married sculptor C. Samuel 1900; "sympathetic, delicate, truly womanly executant of Schumann and Chopin." [Bie.]

**Kleffel**, **Arno**, *compr.* b. Pörsneck, Thuringia, Sept. 4, 1840. Pupil in Leipzig at Cons. and privately of Hauptmann; director mus. soc. Riga 1863-67; capellmeister at theatres in various cities, 1873-80 in Berlin, 1886-92; 1894-96 teacher of theory Stern Cons. Berlin; 1897-1904 at Cologne; settled in Berlin 1904; composed opera, incidental

music to *Faust* and to *Die Wichtel-männchen*, overtures, pf. pieces, (mostly short, some instructive), songs; d. near Berlin, July 15, 1913.

**Klein** (klin), **Bruno Oscar**, *compr.* b. Osnabrück, June 6, 1858; d. New York, June 22, 1911. Pupil of father (orgt.), of Rheinberger, Wüllner, and Baermann at Munich Cons.; came to America 1878; finally settled in New York 1883; pf. teacher at Convent of Sacred Heart, orgt. at St. Francis Xavier 1884-94, prof. of counterpoint at Nat'l Cons. 1887-92; occasional concerts in Germany; composed opera *Kenilworth*, Hamburg 1895, pf. works, etc.

**Kleinmichel** (klin'-mī-khel), **Richard**, *pst.*, *compr.* b. Posen, Dec. 31, 1846; d. Charlottenburg, Aug. 18, 1901. Studied with father, at Hamburg, and at Leipzig Cons.; taught in Hamburg and Leipzig, where he became director of Stadt Th. 1882; married **Clara Monhaupt**, *dram. sop.*; lived in Magdeburg, then in Berlin; composed 2 operas, both performed at Hamburg, 2 symphonies, chamber mus., valuable pf. études, and arrangements from Wagner; many years joint editor of *Signale*.

**Klengel**, **Julius**, '*cellist*. b. Leipzig, Sept. 24, 1859. Pupil of Hegar and Jadassohn; 'cellist in Gewandhaus Orch. since 1874; teacher at Cons. since 1881; member of Gewandhaus Quartet; remarkable for unexcelled technical skill; gifted teacher; compr. of 3 'cello concertos and solo pieces. Brother **Paul K.**, *condr.* b. Leipzig, May 13, 1854. Pupil at Cons.; Ph. D. Leipzig Univ. with dissertation on æsthetics; *condr.* Euterpe Concerts 1881-86; 2d court capellmeister Stuttgart 1888-93; *condr.* of Arion Chorus, Leipzig, from 1893 to present except from 1898 to 1903, when he conducted Deutscher Liederkranz in New York.

**Klindworth** (klingt'-vort), **Karl**, *pst.*, *teacher*. b. Hanover, Sept. 25, 1830. Played vln. as child, but could not afford lessons; from 17-19 *condr.* traveling opera troupe; then taught in Hamburg; 1852 received assistance which enabled him to study with Liszt at Weimar; 1854-68 in London as *pst.*, teacher, organizer

of artistic but unsuccessful concerts, gradually gaining, himself, in popularity; 1868–84 prof. of pf. at Moscow Cons., where he accomplished his greatest works, pf. score of Wagner's *Ring des Nibelungen* and complete edition of Chopin's works; then in Berlin, joint cond. with Joachim and Wüllner, of Philharmonic concerts and cond. of Wagnerverein, founder of music school, which united with Scharwenka Cons.; 1893 retired to Potsdam as private teacher; has made arrangements of Tchaikovsky's *Pathétique*, etc., edited Beethoven's sonatas, rescored Chopin's F min. concerto, composed études for pf., *Polonaise fantaisie*, etc.

**Klotz, vln.-makers**, Mittenwald, Bavaria. Earliest **Mathias**, b. June 11, 1653; d. Aug. 16, 1743. Possibly pupil of Stainer, and of Nicolo Amati in Cremona for many years; wood of his vlms. is good but often worm-eaten; varnish is stiff. Son **Sebastian**, b. Jan. 18, 1696; d. after 1743, greatest of family; vlms. like Stainer's, varnish thicker and better than father's. His son **Aegidius**, 1733–1805, when he took pains, one of best makers of his time. Lutgendorff gives 16 others of the family, mostly named Sebastian, Mathias, Georg, or Aegidius.

**Klughardt, August [Friedrich Martin]**, cond. b. Cöthen, Nov. 30, 1847; d. Dessau, Aug. 3, 1902. Studied with Blassmann and Reichel at Dresden; th. cond. at Posen, Lübeck, Weimar; court music director at Weimar, Neustrelitz, and Dessau; influenced by Liszt but not extreme in following him; composed 4 operas, 5 symph., 2 suites, 5 overtures, chamber mus., symph. poem *Leonore*, pf. mus. etc.

**Knecht, Justin Heinrich**, orgt. b. Biberach, Württemberg, Sept. 30, 1752; d. there, Dec. 1, 1817. Professor of literature and music director at Biberach 1771–1807; court director at Stuttgart 1807–1809, when he resigned because of intrigues at court; rival of Abt Vogler as orgt. and theorist; wrote books on harmony, methods for org. and pf., *Luthers Verdienst um Musick und Poesie*; of his compositions only

interesting one is *Tongemälde der Natur*, symphony treating of same subjects as Beethoven's *Pastoral*.

**Kneisel (kní'-sel), Franz**, vlt. b. Bucharest, Roumania, Jan. 26, 1865. Son and pupil of bandmaster; pupil at Bucharest Cons., and at Vienna Cons. of Grün and Hellmesberger, winning 1st prize; concertmaster at Hofburg Th., of Bilde's Orch., Berlin, and 1885–1903 of Boston Symph. Orch.; 1902–03 cond. Worcester Festivals; 1905 vln. prof. at Institute of Mus. Art in N. Y.; 1886 founded Kneisel Quartet; other members have been E. Fiedler, O. Roth, K. Ondříček, J. Theodorowicz, J. Roentgen 2d vln.; L. Sveenski, vla.; F. Giese, A. Hekking, A. Schroeder, W. Willeke, 'cello; quartet has accomplished much in revealing beauties of chamber mus. to American audiences.

**Kniese (kně'-zě), Julius**, cond. b. Roda, near Jena, Dec. 21, 1848; d. Dresden, Apr. 22, 1905. Pupil of Stade, Brendel, and Riedel; director of Singakademie, Glogau, 1871–76; cond. of singing society, Frankfurt; director at Aix; after 1882 chorumaster for festival performances at Bayreuth, 1889 director of preparatory school for singers there; composed opera, symph. poem, 4 books of songs.

**Knight, Joseph Philip**, compr. b. Bradford-on-Avon, July 26, 1812; d. Great Yarmouth, June 1, 1887. Org. pupil of Corfe; first songs pub. under pseud. Philip Mortimer; while living in U. S. 1839–41 produced most famous songs (*Rocked in the Cradle of the Deep*, *Why Chime the Bells?*); vicar and orgt. at Scilly Islands; after marriage spent some years abroad; composed about 200 songs, very popular in his day.

**Knorr (knöre), Julius**, pf. teacher. b. Leipzig, Sept. 22, 1807; d. there, June 17, 1861. Student of philology at Leipzig; début Gewandhaus 1831; friend of Schumann, editor of *Neue Zeitschrift* 1834–35; introduced preliminary technical exercises in pf. teaching; wrote various "schools" and methods, and a guide to the literature of piano instruction.



**Kobbé** (kob'-bā), **Gustav**, *writer*. b. New York, Mar. 4, 1857. Pupil of A. Hagen and Mosenthal; graduated at Columbia College 1877, Law School 1879; living in Morristown, N. J.; frequent contributor to magazines of articles on stage, singers, and actors; published *Wagner's Life*, *My Rosary* and other poems, *Opera Singers*, *The Pianolist*, etc.

**Kocian** (kot'-si-an), **Jaroslav**, *vt.* b. Wildenschwert, Bohemia, Feb. 2, 1884. Father, schoolmaster, gave him lessons at 3½; pupil at Prague Cons. of Ševčík and Dvořák; since 1901 has played with great success in Europe and in America.

**Koczalski** (koshal'-ski), **Raoul Armand Georg**, *pst., compr.* b. Warsaw, Jan. 3, 1885. Pupil of his mother and Godowsky; played as prodigy at 4 in Warsaw and in subsequent years in European capitals; court pst. to Shah of Persia; said to have played 1000 times before 1896; several compositions, fantasias, waltzes, etc.

**Köhler** (ké'-ler), **Christian Louis Heinrich**, *pst., compr.* b. Brunswick, Sept. 5, 1820; d. Königsberg, Feb. 16, 1886. Pupil of Sechter, Seyfried, Von Bocklet, etc., at Brunswick and Vienna; director at several theatres; after 1847 teacher and founder of school for pf. and theory at Königsberg; contributor to *Signale*; though he composed 3 operas, symph., cantata, etc., chief works are didactic studies and pf. methods; he develops technic in mechanical divisions, for the fore-arm, the wrist, etc.

**Kölling** (ké'-ling), **Carl W. P.**, *compr.* b. Hamburg, Feb. 28, 1831. Composed opera *Schmetterlinge*, Hamburg 1891; composed attractive pf. pieces; teaching in Hamburg; came to U. S. and located in Chicago.

**Könnemann**, **Arthur**, *compr.* b. Baden-Baden, Mar. 12, 1861. Pupil of father (condr.) and of Krasselt; condr. at several theatres; director since 1887 of music school and orch. soc. at Mährisch-Ostau; composed 7 operas, works for orchestra, scherzo, suite, overture, etc., and songs.

**Kontski**, **Antoine de**, *pst.* b. Cracow, Oct. 27, 1817; d. Ivanitshi, prov. of Novgorod, Dec. 7, 1899. Pupil of

Markendorf at Warsaw and of Field at Moscow; lived in Paris until 1851, Berlin until 1853, St. Petersburg until 1867, then in London; visited U. S. in 1885-86 and again on tour round the world 1896-98; his playing and his compositions were alike delicate and brilliant but superficial; 3 brothers, **Apollinaire**, **Charles**, **Stanislas**, all vlt.s.

**Kopylov** (kopil'-off), **Alexander**, *compr.* b. St. Petersburg, July 14, 1854. Vocal instructor in Royal Court Choir; classed by Pougin among those faithful to the conventional Russian school; composed symphony, scherzo for orch., 2 quartets, several choruses, and songs.

**Korbay** (korbäy'), **Francis Alexander**, *tenor, pst.* b. Pesth, May 8, 1846. Pupil of Volkmann (comp.), G. Roger (singing) and Liszt, his godfather, (pf.); sang Budapest Nat'l Th. 1865-68; toured Germany, England, and America, as concert pst. until 1871, where he was able to give song recitals to own accomp.; taught and lectured in N. Y.; 1894-1903 prof. of singing Royal Acad., London, where he has since lived; composed *Nuptiale* for orch., songs, and transcriptions of Hungarian folk-songs.

**Korestchenko**, **Arseni Nicolaievitch**, *compr.* b. Moscow, Dec. 18, 1870. Pupil of Taneiev and Arensky, winner of gold medals at Moscow Cons. where he now teaches counterpoint and form; has composed 3 operas (2 for one act, prod. Moscow 1900, 1902), ballet, symphonie lyrique, etc.

**Koschat**, **Thomas**, *compr., bass.* b. Viktring, near Klagenfurt, Aug. 8, 1845. While studying natural sciences at Vienna, joined opera chorus, cathedral choir, etc.; 1871 wrote words in Carinthian dialect and music of quartets for men's voices of which he has written over 100 (*Forsaken* the best known); organized Kärnthner Quintet 1875; composed *Liederspiel Am Wörthersee*, *Singspiel*, and opera.

**Kossmaly** (kos-mä'-li), **Carl**, *writer*. b. Breslau, July 27, 1812; d. Stettin, Dec. 1, 1893. Pupil of Berger, Zelter, and Klein; th. condr. at various German cities, at Stettin 1846-49;

wrote *Schlesisches Tonkünstler Lexikon*, works on Mozart, against Wagner, and contributed often to the *Neue Zeitschrift*, etc.

**Kotzeluch** (kot'-ze-look), **Leopold Anton** [properly **Leopold Antonin Koželuh**], *pst.* b. Wellwarn, Dec. 9, 1752; d. Vienna, May 7, 1818. While law student at Prague, composed ballet under tuition of cousin Johann Anton K., which was so successful that he turned to music 1771; music teacher to Archduchess Elizabeth at Vienna; chiefly memorable for disagreeable behavior toward Mozart whom he succeeded as court compr. 1792; his numerous works, 25 ballets, 30 symph. 50 concertos, etc., are no longer of interest.

**Kotzschmar** (kotz'-shmär), **Hermann**, *teacher, compr.* b. Finsterwalde, Germany, July 4, 1829; d. Portland, Me., Apr. 15, 1908. Pupil of father on org. and several wind instr., of his uncle Hayne for pf. and J. Otto for comp.; member of royal body-guard band and of Dresden opera orch.; came to America with Saxonia Band 1848; orgt. in Portland, Me., after 1849; cond. of choral societies; compr. of church quartets, slight pf. pieces.

**Kowalski** (ko-väl'-ski), **Henri**, *pst.* b. Paris, 1841. Pupil of Marmontel and Reber; gave concerts in Germany, England, and America 1869; composed an opera, produced without success, Paris 1877, and rather superficial pf. pieces; wrote *A travers l'Amérique* giving sarcastic observations on America.

**Kraus** (krows), [**Conrad Ferdinand Hermann**] **Ernst**, *dram. tenor.* b. Erlangen, Bavaria, June 8, 1863. Pupil of Galliera at Milan and of Schimann-Regan at Munich; concert début Munich 1893; opera début Mannheim 1893; engaged at Mannheim and Berlin; came to Metropolitan, N. Y. four seasons; 1901 at Bayreuth; specialty, Wagner rôles; now with the Berlin opera.

**Krause** (krow'-za), **Anton**, *pst., cond.* b. Geithain, Saxony, Nov. 9, 1834; d. Dresden, Jan. 31, 1907. Pupil of Dietrich, and at Dresden of Wieck, Reissiger, and Spindler; *pst. début* Geithain 1846; further study in Leipzig Cons. under Moscheles, etc.,

1850-53; cond. Leipzig Lieder-  
tafel, director of Gesangverein at  
Barmen 1859 to retirement 1897;  
composed several songs, *Princessin  
Ilse* (for declamation with pf.), and  
very many melodious pf. studies.

**Krause, Emil**, *pst.* b. Hamburg, July 30, 1840. Pupil at Leipzig Cons. of Hauptmann, etc.; 1860 teacher pf. and theory at Hamburg; 1885 at Cons.; published pf. method with exercises, sonatas, variations, 3 cantatas, etc.

**Krause, Martin**, *pst., teacher.* b. Lobstedt, near Leipzig, June 17, 1853. Studied with father, Fuchs, and at Leipzig Cons. with Wenzel and Reinecke; after some time spent in teaching, giving successful concerts, and an attack of nervous prostration, became diligent disciple of Liszt 1883-85; with Siloti and others founded 1885 Lisztverein, of which K. is manager; teacher and writer in Leipzig.

**Krebs, Johann Ludwig**, *orgt.* b. Buttelschadt, Thuringia, Feb. 10, 1713; d. Altenburg, Jan., 1780. Pupil of father, orgt., and 1726-35 private pupil at Leipzig Thomasschule of J. S. Bach, who said K. was his best pupil; orgt. at Zeitz, Zwickau, and Altenburg; works include *Clavierübungen*, sonatas, suites and preludes, etc.

**Krebs, Mary** (**Brenning**), *pst.* b. Dresden, Dec. 5, 1861; d. there, June 27, 1900. Pupil of her father, **Karl August K.** (1804-1880), *pst. compr.*; début Gewandhaus, Leipzig, 1865; up to the time of her retirement she was well received in the leading European musical centers.

**Krehbiel** (krä'-bēl), **Henry Edward**, *writer.* b. Ann Arbor, Mich., Mar. 10, 1854. Studied law at Cincinnati, turned to journalism, with music as specialty; mus. critic for Cincinnati *Gazette*; editor N. Y. *Mus. Review*; since 1880 mus. critic for N. Y. *Tribune*; beside discriminating and broad-minded criticism, has written many magazine articles, program notes for N. Y. concerts, and several books: first, historical records, such as *Notes on Choral Mus. and Oratorio Soc. of N. Y.*, *Review of N. Y. Mus. Seasons* 1885-90, *The Philharmonic*



*Society of N. Y.*, etc.; 2dly, aids to students, *How to Listen to Music*, transl. of *Technics of vln. playing*, etc.; 3dly, more humanistic, *Music and manners in the 18th century; Chapters of Opera*; American contributor to Grove's Dictionary.

**Kreisler** (kris'-ler), **Fritz**, vlt. b. Vienna, Feb. 2, 1875. Pupil of Hellmesberger at Vienna Conservatory and of Massart and Delibes at Paris Cons., winning 1st prize 1887; after successful tour in America with Rosenthal 1888-1889, studied medicine, art, military science; resumed vln. without brilliant success at first, but at début Berlin 1899 and on tour in America 1900-1901 with Hofmann and Gerardy, established position as leading vlt.; playing is remarkably vital and broad, and his programs varied; has arranged many of the early violin classics.

**Kretschmer** (kretz'-shmer), **Edmund**, compr. b. Ostritz, Saxony, Aug. 31, 1830; d. Dresden, Sept. 13, 1908. Studied with J. Otto and Joh. Schneider at Dresden; 1863-97 court orgt.; founder and cond. of Cäcilia Singing Soc.; compr. of operas, *Die Folkunger* and *Heinrich der Löwe*.

**Kretzschmar** (kretz'-shmär), **August Ferdinand Hermann**, writer. b. Olbernhau, Jan. 19, 1848. Pupil of J. Otto at Dresden and of Richter, Paul, etc., at Leipzig Cons.; 1871 Ph.D. with dissertation on Guido d'Arezzo, and teacher of org. and harm. at Cons.; cond. of several societies in Leipzig, mus. director in various towns, 1887 music director of Leipzig Univ., cond. Riedel-Verein, organizer of Academic Orch. Concerts; retired from conducting 1898; dir. Royal High School for Music, Berlin, 1909; valuable contributions to periodicals, published lectures on Cornelius, etc., and *Führer durch den Concertsaal*, 3 vols., analyses of musical works.

**Kreutzer** (kroit'-zer), **Conradin**, compr. b. Messkirch, Baden, Nov. 22, 1780; d. Riga, Dec. 14, 1849. Studied with Rieger and Weihrauch; medical student 1799-1800; after production of 1st opera at Freiburg, spent 5 years in Switzerland as pst. and singer; 1804-1811 at Vienna, 2 yrs.

pupil of Albrechtsberger; capellmeister Stuttgart 1812; to Prince von Fürstenberg 1817-1822, at Leipzig theatres intermittently 1825-40, at City Th. Cologne 1840-46; thereafter in Vienna. Of his 30 operas only *Das Nachtlager in Granada*, *Der Verschwender*, *Jery und Bätely* have survived; of other works some choruses are noteworthy (*Die Kapelle*, etc.).

**Kreutzer, Rodolphe**, vlt. b. Versailles, Nov. 16, 1766; d. Geneva, Jan. 6, 1831. Pupil of father, vlt. in the court orchestra and of Stamitz; at 16 father's successor, 1790 solo vlt. at Th. Italien where he produced 1st opera; *Lodoiska*, best of his 40 operas, prod. 1791; prof. of vln. at Cons. 1795; 1797 tour through Holland, Germany, and Italy; 1798 at Vienna, where he probably met Beethoven, who dedicated to him vln. sonata, Op. 47 (called *Kreutzer* sonata); on return to Paris, wrote famous vln. method, with Rode and Baillet; 1801 solo vlt., 1816 2d cond., 1817 1st cond. at Opéra; chamber musician to Napoléon and to Louis XVIII; retired 1825, embittered by loss of influence; composed 15 quartets, 19 concertos, and many other works for vln., of which 40 *Etudes ou caprices* is universally recognized as invaluable.

**Kroeger** (kré'-ger), **Ernest Richard**, compr. b. St. Louis, Aug. 10, 1862. Study of pf. and vln. began early, but until 23 music was secondary interest; his training has all been in America; has been orgt., cond., head of a college of mus., chief of Bureau of Mus. for St. Louis Exposition of 1904; composed symph., symph. poem *Sardanapalus* given by Seidl, overture *Hiawatha* with genuine Indian themes, given by Thomas Orch., overture *Thanatopsis*, *Masque of Florentines*, *Ten American Sketches*, for piano, some chamber mus., and many pf. pieces, and songs.

**Krogmann, C. W.**, compr. b. Danvers, Mass. Lived in Boston since third year of age; mother was an organist and other members of the family were cultivated musical amateurs; graduated from Boston High School; musical education carried on under mother and Henry Koerber, of

Boston; began writing music at the age of twelve, but published nothing until 1896; compositions include about 300 different pieces for piano and voice, many of them having marked educational value as well as vogue among teachers.

**Krug** (kroog), **Arnold**, *compr.* b. Hamburg, Oct. 16, 1849; d. there, Aug. 4, 1904. Pupil of father, Gurlitt, Reinecke; winning Mozart scholarship 1869, studied with Kiel and Frank in Berlin; pf. teacher at Stern Cons., Meyerbeer scholarship enabled him to study in France and Italy; 1878 organizer of Gesangverein at Hamburg, teacher at Cons. after 1885, cond. of Altona Singakademie; *compr.* of symph., overture *Otello*, suite, choral works (*Sigurd*, *Nomadenzug*, etc.), and excellent pf. music.

**Kruse** (kroo'-za), **Johann Secundus**, *vlt.* b. Melbourne, Mar. 23, 1859. Appeared in public at 9; pupil of Joachim at Berlin Hochschule, where he later taught; 1882 solo vlt. and sub-cond. Berlin Philharmonic; 1891 leader Bremen Philh.; 1892-97 member of Joachim Quartet; 1897 in London founded quartet, 1902-1904 organized several important concerts, revived Saturday Popular, etc.

**Kubelik** (ku'-be-lik), **Jan**, *vlt.* b. Michle, near Prague, July 5, 1880. Excellently taught by father, a gardener, 1892-98 at Prague Cons. as pupil of Ševčík; début 1898 at Vienna triumphant success; prolonged tour on Continent; phenomenal success in London at Richter concert, June 1900, led to season in which he captured all the musical and social honors; American tour 1901-02, and 1902-03, though widely advertised, did not attain the same success; called a modern Paganini. K's playing is most remarkable in passages of difficult technic, rather than in those of emotional beauty.

**Kücken** (kü'-ken), **Friedrich Wilhelm**, *compr.* b. Bleckede, Hanover, Nov. 16, 1810; d. Schwerin, Apr. 3, 1882. Son of peasant; pupil of brother-in-law Lührss and Aron; member of Duke's orch.; in Berlin 1832, studied under Birnbach; 1841 in Vienna under Sechter; 1843-46 in Paris

under Halévy; 1851-61 capellmeister at Stuttgart; 1861 resigned; produced several operas, but is chiefly known as *compr.* of very popular songs (*Ach wär's möglich dann*, *The Swallows*, etc.).

**Kufferath** (kuf'-fer-at), **Hubert Ferdinand**, *pst.* b. Mülheim, June 11, 1818; d. Brussels, June 23, 1896. Pupil of brothers **Johann Hermann K.** (1797-1864) and **Louis K.** (1811-1882) and of Hartmann, David, and Mendelssohn; cond. male chorus at Cologne 1841-44; teacher of royal family in Brussels; after 1871 prof. counterpoint and fugue at Cons.; wrote symphonies, concertos, and other pf. music and *Praktische Chorschule*; son **Maurice** (b. Jan. 8, 1852), able writer, editor of *Guide Musical*.

**Kuhe** (koo'-ē), **Wilhelm**, *pst.* b. Prague, Dec. 10, 1823. Studied with Proksch, Tomaschek, and Thalberg; settled in London 1845; promoter of annual Brighton Festivals 1870-82; 1886-1904 prof. at Royal Academy; composed graceful pf. music, operatic fantasias, etc.; published *Recollections*, 1896; d. London, Oct. 8, 1912.

**Kuhlau** (koo'-lou), **Friedrich [Daniel Rodolph]**, *compr.* b. Ülzen, Hanover, Sept. 11, 1786; d. Copenhagen, Mar. 12, 1832. Taught harmony by Schwenke at Hamburg; went to Copenhagen 1810 to escape conscription; taught pf. and theory, was royal chamber musician, court composer; produced popular operas, music to Heiberg's *Elverhoe*, pf. concertos, sonatas, and sonatinas which are still much admired and valuable, especially for beginners.

**Kuhnau** (koo'-nou), **Johann**, *compr.* b. Geising, Saxony, Apr. 6, 1660; d. Leipzig, June 5, 1722. Pupil of Hering and Albrici at Dresden Kreuzschule; cantor at Zittau; 1682 went to Leipzig, where he was orgt. at St. Thomas's; 1701 mus. dir. of Univ., and cantor, preceding Bach; wrote books on musical theory, motets, etc.; greatest clavier *compr.* before Bach; memorable as first *compr.* of sonata as a piece in several movements, not collection of dance tunes; his *Biblische Historien nebst Auslegung in sechs Sonaten* also early example of program music.



**Kullak** (kool'-lak), **Theodore**, *pst., teacher*. b. Krotoschin, Posen, Sept. 12, 1818; d. Berlin, Mar. 1, 1882. Student of medicine, and at same time of music with Agthe and Dehn; later studied in Vienna with Czerny, Sechter, and Nicolai; 1846 court *pst.* in Berlin; 1850 with Stern and Marx founded Berlin Cons., later Stern Cons.; 1855 founded own school, where many famous pupils (Scharwenkas, Sherwood, Mees, Sternberg, etc.) were trained; composed much effective *pf.* music and valuable instructive works, notably *School of octave-playing*. Son **Franz**, *teacher*. b. Berlin, Apr. 12, 1844. Studied with father, Wieprecht, and Liszt; 1867 taught *pf.* and *orch.* in father's academy, which he directed from 1882 until its closing in 1890.

**Kunkel, Charles**, *compr., pst., teacher*. b. Sippersfeld, Germany, July 22, 1840. Early study directed by his father (who came to the U. S. in 1848), later he was a pupil of Gottschalk and Thalberg; with his brother Jacob, he won special recognition for ensemble playing; located at St. Louis, Mo. where he still lives (1914); his list of compositions is a large one; probably the best-known piece is his *Alpine Storm*; wrote also under the *nom de plume* Carl Sidus; at the

death of his brother in 1882, he became head of the publishing business of Kunkel Bros. and editor of *Kunkel's Musical Review*; author of *Royal Piano Method*.

**Kunkel, Jacob**, *pst., compr., pub.* b. Kleiniedsheim, Germany, Oct. 22, 1846; d. St. Louis, Mo., Oct. 16, 1882. Musical education mainly directed by his brother Charles; founder of publishing house of Kunkel Bros., St. Louis, and of *Kunkel's Musical Review*; composed drawing-room pieces which had considerable popularity.

**Kunz** (koonts), **Conrad Max**, *compr.* b. Schwandorf, Dec. 30, 1812; d. Munich, Aug. 3, 1875. Studied with Stuntz at Munich; founded with others and conducted Munich Liedertafel; composed many very popular vocal quartets, and 200 *Canons* for *pf.*, short technical studies.

**Kwast** (kväst), **James**, *pst.* b. Nijkerk, Holland, Nov. 23, 1852. Taught by father, by Böhme, at Leipzig Cons. by Reinecke, Richter, etc., at Berlin by Kullak and Wuerst, and at Brussels by Brassin and Gevaert; 1874 teacher at Cologne Cons., 1883 at Hoch Cons., Frankfurt; composed concerto, trio, and other *pf.* mus.

## L

**Labitzky** (lä-bit'-ski), **Joseph**, *compr.* b. Schönfeld, Bohemia, July 4, 1802; d. Carlsbad, Aug. 18, 1881. Pupil of Veit at Petschau; 1st *vl.* Marienbad *orch.* 1820, of Carlsbad *orch.* 1821; toured S. Germany with own *orch.*; after study with Winter in Munich, leader of Carlsbad *orch.* 1835, and later went with this band to England, Russia, etc.; composed dance music in style of Strauss. Sons **August** (1832-1903), *condr.*, associate director with father, and **Wilhelm**, *vt.*, lived in Canada.

**Lablache** (lä-bläsh), **Luigi**, *bass*. b. Naples, Dec. 6, 1794; d. there, Jan. 23, 1858. Pupil of Valesi at Cons. della Pietà de' Turchini; 1818 début at San Carlino Th., Naples; married Teresa Pinotti; appeared at Messina,

Palermo, Milan 1817-22, Venice, Vienna, finally Paris, and London 1830, after which he was recognized as greatest *bass* of time; sang continually in Paris and London until retirement in 1856. Voice remarkable for range of 2 octaves (E<sup>b</sup> to e<sup>b</sup>), for flexibility, volume, and bell-like quality; though of enormous bulk, was admirable actor; greatest part *Leporello* in *Don Giovanni*.

**Lachner** (läk'-ner), **Franz**, *compr.* b. Rain, Upper Bavaria, Apr. 2, 1803; d. Munich, Jan. 20, 1890. Pupil of father, *orgt.*, of Ett in Munich, and of Stadler, Sechter, and Weigl in Vienna, earning his living meanwhile as *orgt.* and *vt.*; intimate with Schubert, acquainted with Beethoven; capellmeister at Vienna, and

founder of Philh. concerts, capellm. at Mannheim 1834, at Munich 1836, general court director there until retirement 1862; wrote 4 operas, 8 orch. suites, 8 symph., etc. Brothers **Ignaz**, *condr., compr.* (1807–1895) and **Vincenz**, *compr.* b. Rain, July 19, 1811; d. Carlsruhe, Jan. 22, 1893. Studied with father and with brothers; succeeded Ignaz as orgt. at Vienna 1831 and Franz as court capellm. Mannheim 1836–1873; *condr.* of German opera London 1842, opera in Frankfort 1848; lived in Carlsruhe after 1873, taught in Cons. after 1884; composed popular part-songs (*Alt Heidelberg*, etc.).

**Lack** (lak), [**Marie**] **Théodore**, *pst., compr.* b. Quimper, Finistère, France, Sept. 3, 1846. Studied at Paris Cons. with Bazin and Marmontel; since 1863 teaching in Paris; officer of Acad. 1881, of public instruction 1887; published large number of educational and technical works of all degrees of difficulty, and salon pieces noteworthy for charm of melody and individuality.

**Lacombe** (lä-kônbe'), **Louis** [pseud. of **L. Trouillon**], *compr.* b. Bourges, Nov. 26, 1818; d. St. Vaast-la-Hougue, Sept. 30, 1884. Studied at Paris Cons. with Zimmermann; 1st prize 1831; 1832 tour as *pst.*; 1834–39 in Vienna, pupil of Czerny, Seyfried, etc.; after 1839 in Paris, teaching, composing popular *pf.* music, 3 operas (*La Madone* only prod. during his life), *prizt* melodrama with choruses *Sapho*, 2 dram. symph. (*Manfred*, *Arva*), etc.; wrote essay on *Philosophie et musique*.

**Lacome** (lä-côm'), **Paul** [properly **Paul Jean Jacques Lacome de l'Estalenz**], *compr.* b. Houga, Gers, France, Mar. 4, 1838. After study in native place, came to Paris where his operetta won prize; composed several popular operettas (*La maréchale Chaudron*, *Les quatre filles Aymon*, etc.), works for wind instruments, *pf.* trio, org. mus. and songs (notably *Estudiantina*).

**Lafont** (la-fôn), **Charles Philippe**, *vlt.* b. Paris, Dec. 1, 1781; d. near Bagneres-de-Bigorre, Aug. 14, 1839. Studied with uncle Bertheaume, Kreutzer, and Rode; after many concert tours, chamber musician at

St. Petersburg 1808; court *vlt.* in Paris 1815; 1816 contest with Paganini at Milan; 1831–39 long tour with *pst.* Herz; composed 7 *vln.* concertos, about 200 vocal romances, 2 comic operas, etc.

**Lalo** (lä-lö), **Edouard** [**Victor Antoine**], *compr.* b. Lille, Jan. 27, 1823; d. Paris, Apr. 22, 1892. *Vln.* pupil at Lille Cons. of Baumann; 1st in Paris in Armingaud-Jacquard quartet; composed operas *Fiesque* (never performed), *La jacquerie* (finished by Coquard, perf. 1895), *Le roi d'Ys* (1888, most notable for power and characterization); 2 *vln.* concertos (especially *Symph. espagnole* for *vln.* and orch.), *Rhapsodie norvégienne*, etc.; ballet *Namouna* from which two orch. suites were arranged; notable especially for orchestration of delicate and picturesque originality.

**Lambert, Alexander**, *pst.* b. Warsaw, Nov. 1, 1862. Pupil of father Henry, at Vienna Cons. of Epstein, at Berlin of Urban in comp.; after concerts in New York 1881, in Germany and Russia, pupil for few months of Liszt; came to America 1884; gave concerts until 1892; 1888 director N. Y. Coll. of Mus.; compositions for *pf.* and technical works.

**Lambillotte** (län-bi-yot'), **Louis**, *writer, compr.* b. Charleroi, Hainault, Mar. 27, 1797; d. Vaugirard, Feb. 27, 1855. Orgt. at Charleroi and Dinant; master of chapel of St. Acheul at Jesuit Seminary; became Jesuit 1825; composed 4 masses and other church music; published *Antiphonaire de St. Gall* with notes, and essays on plain song.

**Lamond', Frederick A.**, *pst.* b. Glasgow, Jan. 28, 1868. Pupil of brother David; orgt. at Laurieston; studied at Raff Cons., Frankfort, with Max Schwarz, etc., then with Von Bülow and Liszt; début Berlin 1885; Glasgow and London 1886; Russia 1896, Paris 1899, U. S. 1902; especially distinguished as player of Beethoven; gives recitals entirely of B's sonatas.

**Lamothe** (lä-môt), **Georges**, *compr.* b. 1837; d. Courbevoie, near Paris, Oct. 15, 1894. Skilful organist; *compr.* of popular dance music.



**Lamoureux** (lä-mö-ré), **Charles**, *condr.* b. Bordeaux, Sept. 21, 1834; d. Paris, Dec. 21, 1899. Studied at Paris Cons. with Girard, etc., winning 1st prize 1854; solo vlt. at Th. Gymnase, then at Opéra; with Colonne, Adam, and Pilet founded society for chamber music 1860; founded Soc. de l'harmonie sacrée 1873, which gave excellent performances of old and new oratorios; sub-condr. Concerts du Cons. 1872-77; condr. of Opéra Comique 1876-77; of Opéra 1877-79; founded 1881 Nouveaux Concerts, known as Lamoureux Concerts, especially important for presentation of many works of new French school and contemporary Germans; 1887 managed 1st perf. of *Lohengrin* in Paris.

**Lamperti** (läm-pär'-ti), **Francesco**, *singing teacher.* b. Savona, Italy, Mar. 11, 1813; d. Como, May 1, 1892. Studied at Milan Cons., where he taught 1850-75; then gave private lessons; published books and exercises on singing; followed old Italian method, aiming at pure tone production; among many famous pupils are Albani, Sembrich, Campanini, Cruvelli, Artôt, Wm. Shakespeare. His son, **Giovanni Baptista L.**, also *singing teacher.* b. 1840; d. Berlin, March 18, 1910. Known as the "Younger Lamperti," and an exponent of his father's methods. Taught first in Milan, then in Paris, and later in Dresden; Sembrich one of his pupils; wrote solfeggi and vocalises, and *The Technics of Bel Canto*, originally in German, translated into English 1905.

**Landowska** (lan-dof'-ska), **Wanda**, *psl., harpsichord player.* b. Warsaw, 1877. Pupil of Michalowski at Conservatory and of Urban and Moszkowski; has played much in European cities, specializing on the harpsichord; lives in Paris, author of *Bach et ses interprètes* (1906) and *La musique ancienne* (1908).

**Lang, Benjamin Johnson**, *psl., condr.* b. Salem, Mass., Dec. 28, 1837; d. Boston, Apr. 3, 1909. Studied with his father, F. G. Hill, Jaell, Satter, and Liszt (1885); orgt. in Boston at Old South Church and King's Chapel, and for Handel and Haydn Soc. 25 years; condr. of H. and H.

Soc. 1895-96, of Apollo Club 1868-1901, of Cecilia Society 1874-1907, of Chickering Production Concerts 1904; teacher of Aphthorp, Foote, Nevin, etc.; of great importance to musical life in Boston as organizer of these societies and as condr. of important and new works (from Bach's *B minor Mass* to Elgar's *Gerontius*) and as organizer of special productions such as concert performances of *Parsifal* 1891 and 1903; at his best as choral condr. and in executive accomplishment. His daughter **Margaret Ruthven**, *compr.* b. Boston, Nov. 27, 1867. Studied with father, and, in Munich, vln. with Drechsler and Abel, comp. with Gluth in Munich and Chadwick in Boston; composed 2 overtures, arias with orch., performed by American orchestras, but is most successful in smaller works for pf. and songs, many of which have been published.

**Lange** (läng'-ä), **Gustav**, *compr.* b. Schwerstedt, near Erfurt, Aug. 13, 1830; d. Wernigerode, July 19, 1889. Studied with A. W. Bach, Grell, and Loeschhorn; composed several hundred effective pf. pieces, which have been very popular.

**Langey** (läng'-e), **Otto**, *'cellist.* b. Leichholz, Oct. 20, 1851. Studied with Specht, Ullrich, Cabisius, and Fritze; 1877 played in London under Hallé and Richter; directed operas and concerts; since 1889 teaching in N. Y.; issues *Langey Tutors*, special studies for different orch. instruments.

**Langhans** (läng'-häns), **Friedrich Wilhelm**, *writer.* b. Hamburg, Sept. 21, 1832; d. Berlin, June 9, 1892. Pupil of David and Richter at Leipzig Cons. and of Alard at Paris; vlt. at Leipzig Gewandhaus; after living in several cities, settled in Berlin 1871; teacher of hist. of mus. at Kullak's Cons. 1874, at Scharwenka Cons. 1881; composed unimportant vln. music, wrote valuable hist. works, chiefly *Geschichte der Musik des 17, 18, und 19 Jahrhunderts*, as continuation of Ambros's history.

**Lanner, Joseph [Franz Karl]**, *compr.* b. Oberdöbling, near Vienna, Apr. 12, 1801; d. there, Apr. 14, 1843. Self-taught in vln. and comp.; led

quartet in which Joh. Strauss played viola; organized orch. for which he composed dance music and with which he gave concerts in Austria; alternately with Strauss cond. at court balls; originated modern Viennese waltz; his dance music deservedly popular in his day, full of national gaiety and personal charm.

**Lara** (lä'-rä), **Isidore de**, *compr.* b. London, Aug. 9, 1858. Real name said to be **Cohen**; studied at Milan Cons. winning 1st prize for comp. at 17; composed love songs which won great drawing-room popularity; after 1892 known as opera compr., chiefly of *Messaline* which had success at Monte Carlo and London 1899, and New York 1902, with Calvé in leading rôle.

**Lassen** (läs'-sen), **Eduard**, *compr.* b. Copenhagen, Apr. 13, 1830; d. Weimar, Jan. 15, 1904. Moved to Brussels at 2; studied at Cons. there, winning *Prix de Rome* 1851; 1857 Liszt brought about production of his opera in Weimar; Lassen succeeded Liszt as court capellmeister 1861-95; produced *Tristan* and *Isolde* 1874, first time outside Munich; composed 2 other operas, 2 symphonies, music to several plays, notably to Goethe's *Faust*, *Te Deum*, etc.

**Lasso, Orlando di** [Roland de Lattre, *Orlandus Lassus*], *compr.* b. Mons, Hainault, 1532; d. Munich, June 14, 1594 [other dates are b. 1520 or 1530; d. 1595]. As boy chorister at Mons said to have been thrice kidnapped because of beautiful voice; visited Sicily, Milan, Naples, Rome, where he was director of mus. at St. John Lateran 1541 or 1551; visited England about 1554; then settled in Antwerp until 1556 or '57, when he became director of chamber mus. for Duke of Bavaria; remained at Munich until death, except for visits to Italy and France (to court of Charles IX, 1571). Composed about 1600 sacred pieces and 800 secular ones; his sons published *Magnum opus musicum* (motets and madrigals) in 1604; complete edition under editorship of Haberl and Sandberger for Breitkopf and Härtel, begun 1894, will fill 60 volumes; *Seven Penitential Psalms* possibly

most famous work; "genius towered above that of all his contemporaries except Palestrina; L. exhibited the greater breadth and fertility, though he was not as essentially ideal in purely ritual music; his warmth of human sympathy made his impress upon progress wider." [Pratt.]

**Laub** (loub), **Ferdinand**, *vl.* b. Prague, Jan. 19, 1832; d. Gries, Tyrol, Mar. 17, 1875. Studied with Mildner at Prague Cons.; played in public regularly after age of 9; went to Vienna, Paris, and London; concertmaster at Weimar 1853; at Berlin, concertmaster of court orch., leader of quartet, teacher at Stern Cons.; at Moscow 1866-74, prof. at Cons., 1st vln. in Musikgesellschaft; remarkable for powerful playing of large repertoire; composed solo pieces, well-known *Polonaise*, etc.

**Lavallée** (lä-väl-lä), **Calixa**, *pst.* b. Verchères, Canada, Dec. 28, 1842; d. Boston, Mass., Jan. 21, 1891. Pupil of father, of Marmontel and Bazin at Paris Cons.; début at 10; solo pst. with Gerster's first American tour; settled in Boston; prominent in Mus. Teachers' Nat'l Ass'n; gave recitals of American composers' works; composed 2 operas, oratorio, symph., and many smaller works; best known pf. piece *The Butterfly*.

**Lavignac** (la-vi-nyak), [**Alexandre Jean**] **Albert**, *writer.* b. Paris, Jan. 22, 1846. Carried off many prizes as pupil at Paris Cons., where he became teacher of solfeggio 1881, and prof. of harmony 1891; valuable works on solfeggio and on musical dictation; widely known for *La musique et les musiciens*, of which it has been said that it is the one book for a student to own if he can have but one, and for *Voyage artistique à Bayreuth* (transl. as *The Music Dramas of R. Wagner*) one of best thematic and literary guides to the operas of Wagner; *Musical Education* (1902), *Les gaietés du Conservatoire*; associate editor *Dictionnaire encyclopédique*, to be issued by Conservatory at Paris.

**Lavoix** (la-vö-ä), **Henri Marie François**, *writer.* b. Paris, Apr. 26, 1846; d. there, Dec. 27, 1897. Called "L. fils" to distinguish from father, custodian



of numismatics at Paris Nat'l Library; grad. Paris Univ.; studied harm. and counterpoint with Cohen; librarian Nat'l Library after 1865; contributor to *Revue et gazette musicale*; author of *Les traducteurs de Shakespeare en musique*, and historical works, especially *Histoire de l'instrumentation*, and *Histoire de la musique*.

**Lawes, Henry**, *compr.* b. Dinton, near Salisbury, Dec., 1595; d. London, Oct. 21, 1662. Pupil of Coperario; 1625 epistler and gentleman of Chapel Royal; music teacher in family of Earl of Bridgewater; reinstated in all positions at Restoration 1660; wrote music for Milton's *Comus* and other masques, paraphrases on the psalms, and *Ayres and Dialogues* for 1, 2, and 3 voices; admired by contemporaries as singer as well as *compr.*

**Lazarus, Henry**, *clarinet player.* b. London, Jan. 1, 1815; d. there, Mar. 6, 1895. Pupil of Blizard and Chas. Godfrey, Sr.; début 1838; 2d clar. at Sacred Harmonic Concerts; 1840, on death of Willman, 1st clar. there, at opera, and at important concerts and festivals; prof. at Royal Acad. and at Military School of Music; retired 1891; composed clar. pieces.

**Lebert** (lä'-bert), **Siegmund** [pseud. of **S. Levy**], *teacher.* b. Ludwigsburg, Dec. 12, 1822; d. Stuttgart, Dec. 8, 1884. Studied at Prague Cons. with Tomaschek, D. Weber, and Proksch; taught in Munich; 1856-57 with Faisst, Stark, Brachmann, and Speidel founded Stuttgart Cons.; published, with Stark, *Grosse Klavierschule*, edited classic pf. works; had many famous pupils, but method is no longer in favor.

**Lebrun** (lé-bran), **Paul Henri Joseph**, *compr.* b. Ghent, Apr. 21, 1861. Pupil at Ghent Cons. of A. Samuel and Ch. Miry; *Prix de Rome* 1891; succeeded Miry as teacher of theory at Ghent; director of Orphéon at Cambrai, and of Cercle artistique; composed opera *La fiancée d'Abydos*, prize symph. and other orchestral works, choruses, etc.

**Leclair** (lé-klär), **Jean Marie**, *vlt.* b. Paris, May 10, 1697; d. there, Oct. 22, 1764. Ballet dancer at Rouen;

balletmaster at Turin; Somis, attracted by his compositions, induced him to study vln.; in Paris after 1729 obtained insignificant post at opera and royal orch.; after 1736 private teacher and *compr.*; murdered, for no discovered reason; compositions, notably 48 sonatas for vln., are of great value, equaling in originality and charm and exceeding in difficulty most contemporary works.

**Lecocq** (lé-kok'), **Alexandre Charles**, *compr.* b. Paris, June 3, 1832. Pupil at Paris Cons. of Bazin and Halévy, winning 2 prizes; 1857, with Bizet, won prize offered by Offenbach for *opera buffa*; after repeated failures, period as teacher and orgt., won success with *Fleur de thé* 1868, closely followed by *La fille de Mme. Angot* and *Giroflé-Girofla*; composed over 40 comic operas in style of Offenbach, skilful but never deep in construction, full of delightful gaiety and spirit.

**Le Couppey** (lé-kö-pä), **Félix**, *pst.* b. Paris, Apr. 14, 1811; d. there, July 5, 1887. Studied at Paris Cons. with Dourlen; asst. teacher there 1828, prof. 1843, substitute for Herz 1848; wrote instruction books for pf. *A B C du piano*, *Ecole du mécanisme*, *De l'enseignement du piano* (Advice to Young Teachers).

**Lefebure-Wély** (lé-fä-bür-vä'-li), **Louis James Alfred**, *orgt.* b. Paris, Nov. 13, 1817; d. there, Dec. 31, 1869. Pupil of father, orgt. at St. Roch, and successor at 14; pupil at Paris Cons. of Benoist for org., Berton and Halévy for *compr.*, and privately of Adam and Séjan; orgt. at Madeleine 1847-58, at St. Sulpice 1863-69; remarkable orgt., especially for original improvisations; *compr.* of almost all styles, notably of fantasies for org., offertories, an *O Salutaris*, etc.; notable player on and *compr.* for harmonium.

**Legrenzi** (le-grent-zi), **Giovanni**, *compr.* b. Clusone, near Bergamo, about 1625; d. Venice, May 26, 1690. Pupil of Pallavicino; orgt. at Bergamo, maestro di cappella at Ferrara, director Cons. dei mendicanti at Venice, later maestro at St. Mark's, where he reorganized and enlarged orch.; composed operas, motets, and

instrumental music of various kinds; strengthened orch. accompaniment, composed early chamber music, especially vln. sonatas.

**Lehmann, Amelia**, *see* under **Lehmann, Liza**.

**Lehmann** (lä'-man), **George**, *vl.* b. New York, July 31, 1865. Studied at Leipzig Cons. with Schradieck, Hermann, Jadassohn, etc., and at Berlin with Joachim; traveled as soloist and leader of quartet; leader Cleveland orch. 1886-89; teaching in N. Y.; 1907 in Berlin; critic for *Musical America*, etc.; author of *True Principles of Art of Violin Playing*.

**Lehmann, Lilli**, *dram. sop.* b. Würzburg, May 15, 1848. Pupil of mother Marie, prima donna at Kassel; début at Prague; engaged at Danzig, Leipzig 1870, and life engagement at Berlin Opera 1876; sang Bayreuth 1876; appeared London in 1880 and successive seasons; broke Berlin contract to stay in America where she sang 1885-92; after illness reappeared at Bayreuth 1896; has since then sung in America; married Paul Kalisch, tenor, 1888; great dramatic artist, especially in Wagner operas; published *Meine Gesangskunst*, 1902.

**Lehmann, Liza** [real name **Elizabetta Nina Mary Frederika**], *compr.* b. London, July 11, 1862. Daughter of painter Rudolf L. whose wife, also *compr.*, née **Amelia Chambers**, composed and arranged many songs under initials **A. L.** Liza studied with mother, Randegger, Rannkilde, MacCunn, etc.; début as concert singer 1885, followed by success until marriage to **Herbert Bedford** (b. 1867), *compr.* of opera and several arias for voice and orch.; *compr.* of song-cycle *In a Persian Garden*, and other cycles and songs. Visited U. S. in 1909, 1910.

**Le Jeune** (lé-zhén), **Claude**, *compr.* b. Valenciennes, 1540 [or 1528]; d. Paris, Sept. 23, 1564. Lived in Paris; *compr.* to the king for a short time; beside French songs his chief composition is setting of psalms (occasionally to melodies used by Goudimel) with simple and beautiful accompaniments, work much used in Switzerland and Germany.

**Lekeu** (lé-ké), **Guillaume**, *compr.* b. Neusy, Belgium, Jan. 20, 1870; d. Angers, Jan. 21, 1894. Pupil at Verviers Cons. and in Paris of Franck and d'Indy; composed symph. poem *Hamlet*, fantasia for orch., sonata for vln. and pf., trio, and unfinished pf. quartet of singularly poetic promise.

**Lemaire** (lé-mär'), **Jean Eugène Gaston**, *compr.* b. Sept. 9, 1854. Pupil of the Ecole Niedermeyer; music critic 1888; compositions include orchestral works, ballets, pantomimes and operettas, piano pieces and songs.

**Lemare** (lé-mär'), **Edwin Henry**, *orgt.* b. Ventnor, Isle of Wight, Sept. 9, 1865. Student and fellow at Royal Acad., and fellow of Royal Coll. of orgts.; several appointments at Cardiff, Sheffield, and London; 1902-04 orgt. and director at Carnegie Hall, Pittsburg; returned to London; distinguished as performer, especially in producing orchestral effects; compositions for org.

**Lemmens** (lem'-mans), **Jacques Nicolas**, *orgt.* b. Zoerle-Parwys, Belgium, Jan. 3, 1823; d. Castle Linterport, near Malines, Jan. 30, 1881. Pupil of father, of Van der Broeck, at Brussels Cons. of Fétis, winning 1st prize, at Breslau at gov't expense of A. Hesse; 1849 prof. at Cons.; teacher of many famous pupils (Mailly, Callaerts, etc.); after marriage 1857 to **Helene Sherrington** (b. Oct. 4, 1834), *singer* (pupil at Brussels, concert singer in England, in opera after 1860), L. lived in England; 1879 opened training school for church orgts. and choirmasters at Mechlin; many valuable compositions, method, notable for influence toward bettering of org. and increasing interest in Bach.

**Lemoine** (lé-mö-än), **Henri**, *pf. teacher, publisher.* b. Paris, Oct. 21, 1786; d. there, May 18, 1854. Pupil at Cons. 1798-1809; very successful pf. teacher; 1817 succeeded to publishing business of father **Antoine Marcel L.** (1763-1817), guitar and viola player, th. cond. at Paris. Henri published educational pf. works, an elementary method, simple harmony, etc.; publishing business continued by his son **Achille Philibert L.** (1813-1895), and grandsons **Henri L.** and **Léon L.**



**Lenepveu** (lé-né-vé), **Charles Ferdinand**, *compr.* b. Rouen, Oct. 4, 1840; d. August, 1910. In Paris as law student, studied solfeggio with Savard; prize cantata induced him to study with A. Thomas at Cons., where he won *Prix de Rome* 1865; opera *Le Florentin*, accepted 1867, performed 1874 without success; *Velléda* in London 1882; also composed several works (cantata, hymn, ode, etc.) on Jeanne d'Arc; teacher of harmony at Cons. 1880, prof. 1894; more successful as teacher than as *compr.*

**Leo** (lä'-ō), **Leonardo**, *compr.* b. San Vito degli Schiavi, Brindisi, 1694; d. Naples, Oct. 31, 1744. Pupil at Cons. della Pietà de' Turchini of Provenzale and Fago (probably not directly of Scarlatti and Pitoni); 2d maestro at Cons. and 1st at Cathedral; 1st orgt. at royal chapel 1725; master at Cons. di San Onofrio, where he taught Piccinni, Jommelli, etc.; beside about 60 operas, full of brilliant life and humor, composed masses and church music (notably a *Miserere*); advance over other Neapolitans in sureness of harmonic effects.

**Léonard** (lä-ō-när), **Hubert**, *vlt., teacher.* b. Bellaire, near Liège, Apr. 7, 1819; d. Paris, May 6, 1890. Pupil of Rouma at Liège, of Habeneck at Paris Cons.; vlt. at theatres, at Opéra Comique and Opéra; after successful tour in Germany, where he first played Mendelssohn's concerto; became prof. at Brussels Cons. 1848-1867; then taught in Paris. Composed 5 vln. concertos, other vln. mus.; wrote several methods and studies, especially in double-stopping.

**Leoncavallo** (lä-on-cä-väl'-lō), **Ruggiero**, *compr.* b. Naples, Mar. 8, 1858. Pupil at Naples Cons. of Cesi for pf., of Ruta and L. Rossi for comp.; first opera *Chatterton* not at first successful; gave singing lessons and played at café concerts; 2-act opera *Pagliacci* produced Milan 1892 made him famous at once; later operas are *Medici* (1st of trilogy, written before *Pagliacci*), *La Bohème*, *Zaza*, *Der Roland* (composed under commission from, almost in collaboration with, Emperor William III of Germany); skilful in appreciating and bringing out an effect, he depends

somewhat too much on superficial brilliancy; in the almost perfect union of dramatic force and realistic truth of *Pagliacci* he touched by far his highest point.

**Leroux** (lé-rō), **Xavier Henri Napoléon**, *compr.* b. Velletri, Italy, Oct. 11, 1863. Studied at Paris Cons. with Dubois and Massenet, winning several prizes, finally *Grand prix de Rome* 1885; prof. of harm. at Cons. after 1896; composed incidental music to *Cléopâtre*, *Les perses*, operas *Astarté*, *La reine Fiannetta*, etc., and some church music.

**Leschetizky** (les-che-titz-ki), **Theodor**, *pst., teacher.* b. Lancut, Austrian Poland, June 22, 1830. Taught by his father in Vienna, by Czerny and Sechter; noticed as pst. 1845 while still student of philosophy at Univ.; after professional tours, taught at St. Petersburg Cons. 1852-1878; after that teaching in Vienna; married to *Annette Essipoff* 1880-92; composed some pf. pieces and one opera; renowned as teacher of Paderewski, Siloti, and very many others; method, expounded by his assistant Malwine Brée in *Groundwork of L. Method*, consists in perfect control of each finger independently of others, and careful intellectual analysis of music to be played; aims to develop individual artist by adaptations of method to his needs.

**Leslie, Henry David**, *condr.* b. London, June 18, 1822; d. Llansaintfrail, Wales, Feb. 4, 1896. Studied with Chas. Lucas; cellist in Sacred Harmonic Soc.; secretary 1847 and *condr.* 1855-61 of Amateur Mus. Soc.; *condr.* of choir formed by J. Heming, afterward called Leslie's Choir, 1855-78 and 1885-87; choir took 1st prize Paris 1878, and gave many successful concerts; L. was *condr.* Herefordshire Philh. Soc. and director of short lived Nat'l Coll. of Mus.; composed several oratorios, cantatas (*Judith*, *Holyrood*, etc.) and large number of part-songs.

**Lessmann, W. J. Otto**, *editor.* b. Rüdersdorfer, Jan. 30, 1843. Studied with Ritter, Von Bülow, Kiel, etc.; taught at Stern Cons. and at Tausig's acad.; head of pf. school of own; director of mus. dept. at school in

Charlottenburg; owner and editor 1881-1907 of *Allgemeine Musik-Zeitung*; composed several songs.

**Lesueur** (lé-sü-ér), **Jean François**, *compr.* b. Drucat-Plessiel, Feb. 15, 1760; d. Paris, Oct. 6, 1837. Chorister at Amiens Cath.; at 14 became master of mus. at Séz Cath., and then held similar position at Paris, Dijon, Tours, finally 1786 maître de chapelle at Notre Dame; had some instruction from Roze and advice from Sacchini; at Notre Dame he gave elaborate performances of descriptive and dramatic mus.; defended himself in several pamphlets; 1788-1792 spent in retirement; inspector of Cons. 1795-1820; prof. 1817; maître de chapelle to Napoléon and Louis XVIII; composed 5 operas (*Ossian ou les bardes* most famous), cantatas, masses, etc.; teacher of Berlioz (of whose descriptive "program" mus. his was forerunner), A. Thomas, Elwart, Gounod, and many others.

**Levi** (lä'-vê), **Hermann**, *condr.* b. Giessen, Nov. 7, 1839; d. Munich, May 13, 1900. Studied with V. Lachner and at Leipzig Cons.; director at Saarbrücken, Rotterdam, Carlsruhe, and Munich 1872-1896; famous *condr.* of Wagner operas, led 1st perf. of *Parsifal* at Bayreuth 1882; resigned 1896 on account of mental disease.

**Leybach** (li'-bäk), **Ignace**, *pst., orgt.* b. Gamsheim, July 17, 1817; d. Toulouse, May 23, 1891. Studied with Pixis, Kalkbrenner, and Chopin; *orgt.* at Toulouse Cath.; distinguished *pst.*, composed much salon music; music for *org.* and for harmonium, *L'Organiste pratique*, etc.

**Liadov** (lyä'-doff), **Anatol Constantinovitch**, *compr.* b. St. Petersburg, May 11, 1855. Studied with father, and with Johannsen and Rimsky-Korsakov at Cons., where he taught harmony, etc., after 1878; also teacher at Imperial Chapel; capellmeister there till 1869; after 1894 *condr.* mus. soc. concerts; with Balakirev and Liapounov investigated folk-songs for Geogr. Soc.; compositions chiefly for pf. mostly in characteristic style of Russian school, with occasional humorous touches.

**Liapounov** (lyä'-poo-noff), **Sergius Michailovitch**, *compr.* b. Jaroslav, Nov. 30, 1859. Studied at Nijni-Novgorod and with Klindworth and Hubert at Moscow Cons.; asst. director Imperial Chap. 1894-1902; collected folk-songs with Liadov and Balakirev for Geogr. Soc.; composed symphony, ballade for orch., concerto for pf., and many smaller pf. works; edited collection of national songs.

**Lichner** (likh'-ner), **Heinrich**, *condr.*, *compr.* b. Harpersdorf, Mar. 6, 1829; d. Breslau, Jan. 7, 1898. Studied with Karow, Dehn, Baumgart and Hesse; cantor, *orgt.*, *condr.* of Sängerbund at Breslau; prolific but not original *compr.* of psalms, songs, pf. pieces, etc.

**Lichtenberg** (lich'-ten-berg), **Leopold**, *vl.* b. San Francisco, Nov. 22, 1861. Pupil of Beaujardin, Lambert, and Wieniawski, both in U. S. and in Brussels; after season with Thomas in N. Y., toured for 3 years in Europe and America; member Bost. Symph. Orch.; head vln. dept. National Cons. in N. Y. since 1899.

**Liddle, Robert William**, *compr.* b. Durham, Mar. 14, 1864. Chorister at Durham; pupil of Dr. Armes; *orgt.* at N. Berwick and at Southwell Minster since 1888; *compr.* of church music and songs.

**Lie** (lê), **Sigurd**, *compr.* b. Norway, May 23, 1871; d. Christiania, Sept. 30, 1904. Studied at Leipzig Cons.; *condr.* in Bergen; after study in Berlin, *condr.* of choral soc. in Christiania; good *vl.* and *compr.* of great promise, shown in a symph., several orch. and chamber works, songs, and pf. pieces.

**Liebling** (lêb'-ling), **Emil**, *pst.* b. Pless, Silesia, Apr. 12, 1851. Pupil of Kullak, Ehrlich, Dachs, and Liszt; came to America 1867, 1872 and finally 1875; teaching, playing, etc. in Chicago; valued contributor to several journals; excellent teacher; successful in lectures with pf. illustrations where wide répertoire is of value; *compr.* of pf. mus.

**Liebling** (lêb'-ling), **Georg**, *pst.* b. Berlin, Jan. 22, 1865. Studied with Kullak, Urban, and Dorn; taught at



Kullak's Acad. 1880-85; after tour of Germany, with Liszt at Weimar for 2 years; début in Berlin 1884; since then virtuoso; compr. of orch. overture, concerto, pf. mus., etc.

**Lind, Jenny**, *soprano*. b. Stockholm, Oct. 6, 1820; d. Wynd's Point, Malvern, Eng., Nov. 2, 1887. Studied under Berg and Lindblad at Court Th. school; début 1838; after further lessons from Manuel Garcia in Paris, sang at Opéra 1842, but was not engaged; début Berlin 1844 followed by triumphal tour through Germany; London début 1847; became concert singer 1849; toured U. S. 1850-52, married **O. Goldschmidt**; after living quietly in Dresden, went to London 1856; last public perf. 1870; known as "Swedish Nightingale"; by sensational advertising treating of her many private virtues, her success in Eng. and U. S. was unreasonably inflated; voice is described by discriminating critics as bright, sure, and of a certain "thrilling" quality.

**Lindblad** (lint'-blät), **Adolf Fredrik**, *compr.* b. Löfvingsborg, Sweden, Feb. 1, 1801; d. there, Aug. 23, 1878. Studied with Zelter in Berlin; lived in Stockholm after 1827; directed a music school until 1861; composed numerous songs with Swedish national feeling, which were made popular by singing of his pupil, Jenny Lind.

**Lindpaintner** (lint'-pānt-ner), **Peter Joseph von**, *compr.* b. Coblenz, Dec. 9, 1791; d. Nonnenhorn, Lake of Constance, Aug. 21, 1856. Studied with Winter, and, while th. director at Munich, with Gratz; after 1819 director at Stuttgart where he made orch. famous; composed about 21 operas (*Der Vampyr* best known), music to *Faust*, to Schiller's *Song of the Bell*.

**Lindsay, M.**, *compr.* b. Wimbledon, Eng. Composer of songs and ballads, somewhat in style of "Claribel"; *Home They Brought Her Warrior Dead*, and *Bridge* are well known; now **Mrs. J. Worthington Bliss**.

**Linley, Thomas**, *compr.* b. Wells, Eng., 1732; d. London, Nov. 19, 1795. Studied with Chilcot and Paradies; conducted oratorios at Drury Lane;

1775 composed, with son, music for *Duenna* by Sheridan, his son-in-law; 1776 became part owner and manager of Drury Lane Th.; composed music for many plays, madrigals, etc. Three daughters **Elizabeth Ann L.** (Sheridan's wife), **Mary L.**, and **Maria L.**, all singers. Son **Thomas L.**, *vlt.*, *compr.* b. Bath, 1756; drowned, Grimsthorpe, Lincolnshire, Aug. 7, 1778. Studied with Boyce and with Nardini at Florence, where he became friend of Mozart; *vlt.* in Bath concerts; collaborator with father.

**Lipinski, Karl Joseph**, *vlt.* b. Radzyn, Poland, Oct. 30 (or Nov. 4), 1790; d. Urlow, near Lemberg, Dec. 16, 1861. Had only few lessons from father; 1810 concertmaster, 1812-14 leader at Lemberg Th.; 1817-18 played with Paganini, but in 1829 they met again as rivals, 1839-61 concertmaster in Dresden; distinguished for broad tone and skilful double stopping; compositions, *Military* concerto, etc., are no longer played.

**Listemann** (list'-ë-man), **Bernhard** [Friedrich Wilhelm], *vlt.* b. Schlottheim, Thuringia, Mar. 25, 1839. Studied with Ullrich, David, Vieuxtemps, and Joachim; concertmaster Rudolstadt 1859-67; came to America with brother **Ferdinand L.**, *vlt.* (b. 1841); traveled with De Meyer; leader Thomas orch., N. Y. 1871-74; founder, cond. Boston Philharmonic Club, of Bost. Philh. Orch. 1879-81; concertmaster Symph. Orch. 1881-85; founder of L. quartet and L. concert co.; 1893, head of vln. dept. Chicago Coll. of Mus.; removed to Boston 1907; returned to Chicago 1910.

**Liszt** (list), **Franz**, *pst.*, *compr.* b. Raiding, near Ödenburg, Hungary, Oct. 22, 1811; d. Bayreuth, July 31, 1886. Son of **Adam L.**, steward in service of Prince Esterhazy; pf. pupil of his father; after first public appearance at 9, several noblemen contributed sums for future education; at Vienna 1821-23 pupil in pf. of Czerny, and in comp. of Salieri and Randhartinger; highly praised by Beethoven and many others; 1823 at Paris, refused admission to Cons. as foreigner, continued comp. with Reicha and Paer, took no more pf. lessons; 1824-'25 played with great success

in London; 1825 operetta *Don Sancho* produced in Paris; 1825-27 tours in Eng. and Switzerland; 1827 death of father made his support necessary for family and 1827-39 he lived in Paris, where he was in demand as teacher and player and where he was one of brilliant artistic circle including Lamartine, Victor Hugo, George Sand, Berlioz, Chopin, etc.; beside the influence of these individuals and the general romantic movement, he was much interested in Saint-Simonism but, apparently, never joined its numbers; at this time occurred his union with Countess d'Agoult (Daniel Stern); 1839-47 traveled widely over Europe establishing position as greatest of pf. virtuosos in long series of extravagant successes; 1849-51 lived in Weimar, as conductor of Court Theatre; here he accomplished much for modern music by performing new works, and with the Princess of Sayn-Wittgenstein made his house and Weimar musical center; period of greatest teaching and most important composition; 1859 left Weimar because objections were made to Cornelius's *Barber of Bagdad*; friendly relations were afterward established so that from 1861 till death he divided time between Pesth, Weimar, and Rome; at latter city his early fondness for church reasserted itself and 1879 he was admitted to the minor orders of the priesthood and gained title Abbé. As a man L. was distinguished among artists for breadth of taste, and deep and real sympathy for fellows expressed in most practical ways. As pst. he was greatest that ever lived; his playing was remarkable for "quiet brilliance of rapid passages," for beauty of feeling as well as for amazing skill; Wagner said of it that it was "production, not reproduction." As teacher, he was often severe, always inspiring; results must not be judged without remembering that visitors at classes were sometimes allowed, and that, apparently, many of these claimed to be pupils. As conductor, he was as marvelous as at the piano in interpreting the real intention and ideas of the composer; to his catholicity of taste many owed encouragement; among works which he

brought out at Weimar are Wagner's *Lohengrin*, *Tannhäuser*, and *Flying Dutchman*, and works by Berlioz, Schumann and Schubert. As composer for pf., much of his work transfers to pf. orchestral effects, sometimes at a loss artistically; his transcriptions, however, never err in spirit, seldom in taste; for the voice he wrote 5 masses, 9 oratorios (2 unpublished), church music and some great songs. Göllicher, in his book *Franz Liszt* (1908), gives a full catalog listing both published and unpublished works. Some of the figures are as follows: Orchestral works, original and arrangements, 69; chamber music, 47; pf. and orch., 16; pf., original and arrangements, 822; melodramas, 8; organ, 47; part-songs, 31; songs and ballads with orchestra, 18; songs with piano, 90. His greatest achievement as compr. is invention of form known as "symphonic poem," much used by later comprs.; his own *Dante* and *Faust* symphonies, *Episodes from Lenau's Faust*, etc. illustrate his need of the exterior suggestion of a program and his "transformation" of themes. His literary works, except those relating to Wagner, have only incidental interest; the *Life of Chopin* is untrustworthy, the *Music of the Gypsies* unscientific.

**Litolff** (lit'-olf), **Henri Charles**, *pst., publisher*. b. London, Feb. 6, 1818; d. Bois le Combes, near Paris, Aug. 6, 1891. Son of Alsatian vlt.; pupil of Moscheles; début at Covent Garden at 12; cast off by family for marriage, wandered on Continent, giving successful tours; after separation from 1st wife, lived and played in several cities; married widow of Meyer, publisher in Brunswick, whose business he took over; published *Collection Litolff*, first cheap, trustworthy editions of classics; 1860 left business to adopted son Theodor, and devoted himself to composition in Paris; composed several operas (*Héloïse et Abelard*, *Les templiers*), overtures, concerto-symphonies, brilliant and characteristic pf. pieces.

**Lloyd, Charles Harford**, *orgt., cond.* b. Thornbury, Oct. 16, 1849. Mus. B. at Oxford 1871, Mus. Doc. 1891, founded Univ. Mus. Club; orgt. at



Gloucester Cath. 1876, at Christ Church, Oxford 1882; condr. Three Choirs festivals 1877, 1880; 1882 condr. Choral Soc. Oxford; taught Royal Coll. Mus. 1887-92, at Eton 1892; composed several cantatas and part-songs, of real melodic originality.

**Lloyd, Edward**, *tenor*. b. London, Mar. 7, 1845. Chorister at Westminster Abbey under J. Turle; voice turned to tenor without breaking; chorister at Cambridge and Wells; gentleman of Chapel Royal 1869-71; after that devoted to festival and concert appearances until retiring 1900; in U. S. 1888; distinguished for singing Wagner selections and for creating many new parts, such as those in *The Redemption*, *Mors et Vita*, *The Golden Legend*, *The Dream of Gerontius*.

**Lobe** (lō'-ba), **Johann Christian**, *teacher*, *compr.* b. Weimar, May 30, 1797; d. Leipzig, July 27, 1881. Pupil on flute of A. Riemann and E. A. Müller; soloist at Gewandhaus 1811; member Weimar orch. 1811-42; founded mus. school; in Leipzig as editor of *Allgemeine Musik Zeitung* 1846-48, and of other journals; author of books on theory and composition, and of *Musikalische Briefe*, *Aus dem Leben eines Musikers*, interesting for critical comments and sketches of contemporaries.

**Locatelli** (loc-a-tel'-li), **Pietro**, *vl.* b. Bergamo, 1693; d. Amsterdam, Apr. 1, 1764. Studied with Corelli at Rome; after much traveling, gave regular concerts in Amsterdam; performed marvelous feats of technic, especially in double-stopping; composed sonatas for flute, sonatas, caprices, and concertos for vln., for trio, and for quartet.

**Locke**, **Matthew**, *compr.* b. Exeter, Eng., 1632; d. London, Aug., 1677. Chorister at Exeter Cath., pupil of E. Gibbon and possibly also of W. Wake; compr. to Charles II, and after conversion to Roman Catholicism, orgt. to Queen Catherine; composed music for Davenant's and Dryden's plays and alterations of Shakespeare; music for *Macbeth* 1672, long supposed to be his, is now claimed, but without absolutely final proof, as work of Purcell; wrote

"consorts" for several instruments, airs, etc., and pamphlets against Salmon, who proposed discarding clefs in notation.

**Loeffler** (lêf'-ler), **Charles Martin** [Tornov], *vl.*, *compr.* b. Mühlhausen, Alsace, Jan. 30, 1861. Pupil in vln. of Léonard, Massart, Joachim, in comp. of Guiraud and Kiel; played in Pasdeloup's orch., in Prince Dervier's at Nice and Lugano, where he was associated with César Thomson; came to N. Y. and to Boston, where he was 1st violin at Boston Symph. Orch. 1882-1903; teaching (A. Hartmann his pupil) and comp. in Boston; composed songs, symph. poems (*La mort de Tintagiles*, *Les veillées de l'Ukraine*, *Avant que tu ne t'en ailles*, *Villanelle du diable*, *A Pagan Poem*), sextet, octet, works for wind instruments and for vln. He has "certain affinities with the French school [in poetry as in music] whose essential traits are finesse, a passion for the recondite, a scrupulous avoidance of too definite, too facile patterns, an exquisite mastery of harmonic and orchestral color; yet he is himself a potential force of singular potency [the potency of a] refined inspiration and vivid individuality." [L. Gilman.]

**Loeschhorn** (lêsh'-horn), **Carl Albert**, *pst.*, *writer*. b. Berlin, June 27, 1819; d. there, June 4, 1905. Studied with L. Berger, Grell, and A. W. Bach at Royal Inst. for church music, where he taught pf. after 1851; gave chamber concerts in Berlin, published excellent pf. music, and many valuable studies for pupils of all grades, and guide to pf. literature.

**Logier** (lō'-zhi-ā), **Johann Bernhard**, *inventor*. b. Kassel, Feb. 9, 1777; d. Dublin, July 27, 1846. Flute pupil of Weidner, taken to England at ten by a gentleman; flutist in regimental band, orgt. at Westport, Ireland, bandmaster, music-seller and th. director in Dublin; invented chiroprast, machine for holding hands in proper position at pf.; 1823-26 in Germany on invitation of gov't to explain invention from which he made fame and money; 1826 reopened Dublin shop; published methods and explanations of system and few compositions.

**Löw** (lév), **Joseph**, *pst.* b. Prague, Jan. 23, 1834; d. there, Oct. 5, 1886. After successful tour 1854, lived in Prague 1856 to death, whence he sent forth nearly 500 light pf. pieces, many of them melodious and especially adapted to use of children.

**Loewe** (lé'-va), **Johann Carl Gottfried**, *compr.* b. Löbejün, near Halle, Nov. 30, 1796; d. Kiel, Apr. 20, 1869. Taught by father and by Türk, at Francke Inst., Halle, where L. received royal stipend; entered Halle Univ. and Naue's Singakademie; prof. and cantor at Stettin 1820-1866, with many and frequent trips to other parts of Germany, to England, etc.; composed 1 opera, 17 oratorios, but chiefly ballads for voice and pf.; practically established ballad as artistic form by infusing it with dramatic feeling and applying principle of leading motive.

**Logroscino** (lög-rō-shē-no), **Nicola**, *compr.* b. Naples, about 1700; d. there, 1763. Pupil of Durante; collaborator with Leo 1738; *compr.* of great number of successful operas; 1747 taught music at cons. in Palermo; superior to predecessors in comic feeling; reputed, apparently without just cause, inventor of concerted number at close of act.

**Lolli** (lol'-lē), **Antonio**, *vlt.* b. Bergamo, about 1730; d. Palermo, 1802. Self-taught; leader at Stuttgart, favorite of Empress Catherine, St. Petersburg, 1773-78, in Paris 1779 and thereafter in Spain, Austria, Germany, and England; wonderful performer, but ignorant of other qualities necessary to a musician.

**Longhurst, William Henry**, *compr.* b. Lambeth, London, Oct. 6, 1819; d. Harbledown, near Canterbury, June 17, 1904. Chorister at Canterbury Cath. under Skeats, Elvey, and Jones; lay clerk there, asst. orgt. and orgt. 1873 to retirement 1898; Mus. Doc. 1875; composed oratorio, cantata, services, etc.

**Loomis, Harvey Worthington**, *compr.* b. Brooklyn, Feb. 5, 1865. Studied with Dvořák at N. Y. Nat'l Cons., where he won scholarship, and also with Mme. Schiller; composed very successful music pantomimes which

have been given by amateurs and at special performances in N. Y.; written incidental music for plays, songs, duets, and a cantata for children; lectures on Indian music and transcriptions of it.

**Lortzing, Gustav Albert**, *compr.* b. Berlin, Oct. 23, 1801; d. there, Jan. 21, 1851. Son of actor, an actor himself in small parts; except for few lessons from Rungenhagen, musically self-taught; singer Leipzig Th. 1833-44, cond. of opera there 1844 and again 1849; capellmeister Berlin Th. 1850; his operas did not bring him appreciation or a livelihood; yet they were successful and distinguished for humor and melodiousness, and some still hold the stage (notably *Czar und Zimmermann*, *Der Wildschütz*, *Regina*).

**Lotti, Antonio**, *orgt.*, *compr.* b. Venice, about 1667; d. Venice, Jan. 5, 1740. Son of court capellmeister at Hanover; pupil of Legrenzi at Venice; produced opera at 16; chorister 1687, 2d orgt. 1692, 1st orgt. 1704-36 at St. Mark's; visited Dresden 1717-19; composed some 20 operas in older style of Handel's predecessors, and much distinguished church music (*Miserere* is performed every Maundy Thursday at St. Mark's).

**Lucca** (look'-ka), **Pauline**, *dram. sop.* b. Vienna, Apr. 25, 1841; d. Paris, Feb. 28, 1908. Early remarkable for beautiful voice; pupil of Uschmann and Lewy; member of chorus at Vienna opera 1856-59; prima donna at Olmütz, Prague, Berlin 1861-72; in America 1872-74; thereafter sang in London, Madrid, St. Petersburg, Vienna, where she lived after retiring 1890; married Baron von Rhaden, and after divorce Major von Wallhofen; very remarkable voice, with range of 2½ octaves, and unusual powers of real characterization, made her especially admired in operas of Meyerbeer, Auber, Halévy, etc.

**Ludwig** (lood'-vig), **August**, *editor*, *compr.* b. Waldheim, Saxony, Jan. 15, 1865. Studied at Cologne Cons. and Munich Cons.; remarkable for attempt to complete Schubert's "Unfinished" symphony by adding two movements, *Philosophen Scherzo*



and *Schicksals Marsche*, performed Berlin 1892; compr. of other orch. works, songs, etc.; editor *Neue Berliner Musik Zeitung* 1894-97; author of *Geharnischte Aufsätze über Musik*.

**Lully** (lül'-li), **Jean Baptiste de**, *compr.* b. Florence, 1633; d. Paris, Mar. 22, 1687. Learned violin and guitar from Franciscan monk; at 13 in service of Mlle. de Montpensier in whose kitchen he was one day playing and being overheard was transferred to her private band; expelled for satire; after some instruction from Mertu, Roberdet, and Gigault, became member of King's band; 1652 director of small band which eclipsed the older; 1653 as court composer, composed masques, etc.; 1672 obtained letters patent from king for Académie royale de musique (which still exists as Grand Opéra); the similar privilege granted 1669 to Perrin and Cambert was revoked, so L. "stole" the credit of originating the opera; his first work *Les fêtes de l'Amour et de Bacchus* 1672, and the 19 succeeding ones (*Thésée*, *Psyché*, *Armide*, etc.) rank as the first French operas; introduced accompanied recitative and established French standard of correct declamation; strong sense of dramatic effectiveness and gift for rather sweet melodies enabled him to make success and to have high standard despite certain monotony of rhythm and thinness of orchestration.

**Lumbye, Hans Christian**, *compr.* b. Copenhagen, May 2, 1810; d. there, Mar. 20, 1874. Compr. popular dance music, called "the northern Strauss"; cond., until 1865, of orch. with which he made frequent tours; galops, marches, etc. very popular with orchestras of the sixties.

**Lunn, Louisa Kirkby**, *mezzo sop.* b. Manchester, Eng., Nov. 8, 1873. Pupil of Greenwood and of Visetti at Royal Coll. of Mus., with Bouhy in Paris; début as student 1893 led to engagement at Covent Garden until 1896; with Carl Rosa Co. 1897-99; married W. J. K. Pearson; since 1901 at Covent Garden; 1902 at Metropolitan, N. Y., in various concerts, and again 1904 as *Kundry* in English performance of *Parsifal* by the Savage Co.

**Lupot** (lü-pō), **Nicolas**, *vln.-maker.* b. Stuttgart, 1758; d. Paris, Aug. 13, 1824. Of family of makers; his grandfather **Laurent** (1696-1762) worked at Lunéville and Orléans; his father **François** was at Stuttgart 1758-70, then at Orléans; Nicolas made vlms. before he was 20; probably worked for Pique, opened shop in Paris 1798; without attempting originality, copied Stradivarius vlms. and 'cellos, sometimes making sets of 5 for quintet; called "French Stradivarius"; succeeded by son-in-law Gand. His brother **François** (1774-1837), maker of bows.

**Lussan** (lüs-sôn), **Zélie de**, *dram. sop.* b. New York, 1863. Pupil of her mother; concert début 1879, opera début with Boston Ideals 1885-88; with Carl Rosa Co. in Eng. 1889; greatest parts *Carmen* and *Mignon*; with a brilliant but not great voice, won by piquant charm of personality; appeared in vaudeville 1908.

**Lussy** (lüs-si), **Mathis**, *writer.* b. Stans, Switzerland, April 8, 1828; d. Jan. 21, 1910. Studied with Businger and Nägeli; instead of studying medicine in Paris, taught pf. there after 1847; chiefly known as author of *Exercices de mécanisme*, *Traité de l'expression musicale*, *Histoire de la notation musicale* (with E. David, which took Paris Acad. prize 1882), and a *Short Treatise on Musical Rhythm*.

**Luther** (looth-er), **Martin**, *reformer, compr.* b. Eisleben, Nov. 10, 1483; d. there, Feb. 18, 1546. Relation to music consists in reforms there as in other matters of religious practise; after leaving the Wartburg, issued *Formula missae*, objecting to long graduals; order for German mass, compiled with capellmeister C. Rupff and cantor J. Walther, first used 1524, calls for German creed and certain German hymns; L. himself sang and played flute; aside from his wide influence in spreading Protestant hymns in Germany, he wrote words to several and music to few; although all claims for him as compr. have been denied, it seems sure that he wrote chorale *Ein feste Burg ist unser Gott* and probably some 11 others.

**Luzzi** (loo't'-zi), **Luigi**, *compr.* b. Olevano di Lomellina, Mar. 28, 1828; d. Stradella, Feb. 23, 1876. At first medical student at Turin; composed 3 operas (2 performed), symphony, funeral march, pf. music, hymns, many inspired songs. [Baker.]

**Lvoff** or **Lwoff** (lvof), **Alexis Feodorovitch**, *compr.* b. Reval, June 6, 1799; d. estate near Kovno, Jan. 7, 1871. Maj.-gen. and adj. to Emperor Nicholas; succeeded father as director of Imperial Chapel 1837-61; excellent vlt., organized successful string quartet; made collection of chants of Greek ritual; composed 4 operas, vln. concerto, caprices for vln., and church music but especially the Russian national hymn *God Save the Czar*, written 1833; retired 1867.

**Lynes** (lins), **Frank**, *orgt., compr.* b. Cambridge, Mass., May 16, 1858; d. Bristol, N. H., June 24, 1913. Studied at N. E. Cons., and with Lang and Paine, and at Leipzig with Reinecke, Richter, Jadassohn; filled various organ positions in Boston; compositions include successful songs, piano pieces, choruses, etc.

**Lysberg** [originally **Bovy**, known as **Bovy-Lysberg**], **Charles Samuel**, *pst., compr.* b. Lysberg, near Geneva, Mar. 1, 1821; d. Geneva, Feb. 15, 1873. Studied with Chopin and Delaire in Paris; teacher of pf. at Geneva Cons.; composed an opera given at Geneva 1854, and popular light pf. pieces, such as *Le réveil des oiseaux*, *Le chant du rouet*, romantic sonata *L'Absence*.

## M

**Maas** (mäs), **Joseph**, *tenor.* b. Dartford, Kent, Jan. 30, 1847; d. London, Jan. 16, 1886. Chorister at Rochester Cathedral; pupil of J. L. Hopkins, Mme. Bodda-Pyne, and Sangioanni; début London 1871; in opera 1872; member Kellogg's Opera Co. in America, of Carl Rosa's in Eng.; not a very good actor, he was more popular at concerts and festivals, where his finished style placed him in first rank.

**Maas, Louis Philipp Otto**, *pst., compr.* b. Wiesbaden, June 21, 1852; d. Boston, Mass., Sept. 18, 1889. Studied at Leipzig Cons. with Reinecke and Papperitz; and with Liszt; taught at Leipzig Cons. 1875-80; came to Boston 1880; cond. Philharmonic concerts 1881-82; teacher at N. E. Cons.; composed symph. *On the Prairies*, inspired by tours in West, overtures, suites, pf. concerto, etc.

**MacCarthy, Maud**, *vlt.* b. Clonmel, Ireland, July 4, 1884. Lived in Sydney, New South Wales; pupil of Arbos from 9 to 15, for two years after début in 1894; after successful concerts in London, played in U. S., in New York 1898 and with Boston Symph. Orch. 1902, 1903; tours in Germany, Scandinavia, and Italy; gave up violin playing for theosophy about 1905.

**MacCunn, Hamish**, *compr.* b. Greenock, Scotland, Mar. 22, 1868. Studied at Royal Coll. of Mus. under Hubert Parry; overture *Land of Mountain and Flood* brought him into notice 1887; 1888-94 prof. at Royal Coll.; cond. of Carl Rosa Co. for some years, and of various light opera companies; composed operas (*Jeanie Deans*, etc.), several overtures; music almost entirely on Scotch subjects, full of individual Scotch feeling.

**Macdougall, Hamilton Crawford**, *orgt., teacher.* b. Warwick, R. I., Oct. 15, 1858. Pupil in Boston of J. C. D. Parker, S. B. Whitney, B. J. Lang, and in London of E. H. Turpin and Royal Coll. teachers; orgt. in Providence and Brookline; since 1900 prof. of music at Wellesley College; 1908-09 and 1910-11 special lecturer on music at Brown Univ.; extension lectures (public) on music, Providence, 1910. Composed music for women's voices and pf. (*Studies in Melody Playing*); contributor to periodicals.

**MacDowell, Edward Alexander**, *pst., compr.* b. New York, Dec. 18, 1861; d. there, Jan. 23, 1908. Studied with Buitrago, Desvernine, and Teresa Carreño; at Paris Cons. 1876-79



with Marmontel and Savard, at Frankfort with Heymann and Raff; chief teacher of pf. at Darmstadt Cons.; 1882 played for Liszt at Weimar and by L's influence and that of Raff M's works were played at Allgemeiner Deutscher Musikverein at Zürich; after 4 years in Wiesbaden, he lived in Boston, Mass. 1888-1896; prof. of music at Columbia Univ. N. Y. 1896-1904; 1905 afflicted with brain disease from which he never recovered; an excellent teacher and individual player. As compr. ranks among highest in America, though he protested against distinctions by nationality; follower of Raff's romanticism; composed symph. poems *Hamlet and Ophelia*, *Lancelot and Elaine*, *Lamia*, *In October*, and most notable *Indian Suite*, in which he used native airs and in which his orchestration is at its best; more distinguished as compr. for pf. of four imposing sonatas, *Tragica*, *Eroica*, *Norse*, and *Keltic*, many groups of very charming short sketches, each expressing the mood of some scene or some poem; same exquisite expression of mood marks his songs, for many of which he wrote the words.

**Macfarlane, William Charles**, *orgt.*, *compr.* b. London, Oct. 2, 1870. Parents moved to New York 1874; M. was chorister in Christ Church, New York, 1880-85; studied music with his father and S. P. Warren; gave org. recitals New York, 1886, and later in many other cities; orgt. Danbury, Conn., and various New York churches; Temple Emanu-El 1898, St. Thomas's Episcopal 1900, both of which positions he now holds (1910); cond. Yonkers Choral Society 1902; city orgt., Portland, Me., 1913; founder of Amer. Guild Org.; compositions include org. mus., cantata *The Message from the Cross*, songs, anthems, and part-songs.

**Macfarren, Sir George Alexander**, *compr.*, *writer.* b. London, Mar. 2, 1813; d. there, Oct. 31, 1887. Pupil of his father, George M., dramatist, of Lucas and of Potter at Royal Acad. Mus., where he became prof. 1834 and principal 1876; failing eyesight, resulting in blindness, did not interfere

with his teaching; prof. of mus. at Cambridge Univ. 1875; knighted 1883; works include 9 performed operas, 4 oratorios, 6 cantatas, 8 symphonies, much church music, chamber music, songs, etc.; wrote *Rudiments of Harmony*, *Lectures and Addresses* and several other studies. Life by H. C. Banister. His wife **Natalia** (*née Andreae*), singer, teacher, translator of songs, librettos, etc. His brother **Walter Cecil**, *pst.* b. London, Aug. 28, 1826; d. there, Sept. 2, 1905. Chorister at Westminster Abbey under Turle; studied at Royal Acad. with his brother, Holmes, and Potter; taught there 1846-1903, conducted concerts 1873-80; director Philharmonic Soc.; successful concert *pst.*; composed several overtures, pf. sonatas and other pieces, part-songs, etc.; edited pf. works of Mozart, sonatas of Beethoven, and series of *Popular Classics*.

**Macirone** (mă-ki-rō'ne), **Clara Angels**, *pst.* b. London, Jan. 20, 1821. Taught at Royal Acad. by Potter, Lucas, Holmes, and Negri; teacher there and at schools for girls; cond. of local society; compr. of church music and many successful part-songs.

**Mackenzie, Sir Alexander Campbell**, *compr.* b. Edinburgh, Aug. 22, 1847. Of musical family, father and grandfather both vlts.; studied with Ulrich and Stein at Sondershausen Cons.; played in band there; at Royal Acad. on King's Scholarship, pupil of Sainton, Jewson, and Lucas; 1865-73 played vln., taught, conducted at Edinburgh and elsewhere; 1878-88 chiefly in Florence, with occasional seasons of conducting in England; 1888 principal Royal Acad.; 1892-99 cond. Philharmonic Soc.; knighted 1895; composed for pf. and violin, several operas (*His Majesty*, *Colomba*, *The Rose of Sharon*), cantatas (*The Cotter's Saturday Night*, etc.), 2 *Scottish Rhapsodies* for orch., a *Scottish* concerto for vln., *La belle dame sans merci* ballad with orch., *London Day by Day* suite; best work marked by strong national feeling, and individuality.

**MacKinlay, Mrs. J.**, *see* **Sterling, Antoinette**.

**Macy, James Cartwright**, *compr.* b. New York City, June 27, 1845. Family belongs to the early colonists of Massachusetts and New York; early education received from parents; in 1857 he entered the Elmira (N. Y.) Academy; when the Civil War broke out he enlisted and served throughout the conflict; took up the study of music again 1866-70, and began composing; his long list of works includes pieces for the piano and other instruments as well as all the vocal forms, songs, school songs, part-songs, anthems, cantatas, operettas, etc.; his translations and adaptations of opera librettos, foreign songs, etc. are notable as part of his work during many years' connection with American musical publishers, especially Oliver Ditson Company, of Boston; wrote two plays, *The Buckeye* and *Two Lives*, successfully given in many of the large cities; author of *Young People's History of Music*.

**Maelzel** (mel'tsel), **Johann Nepomuk**, *inventor.* b. Ratisbon, Aug. 15, 1772; d. at sea on voyage to America, July 21, 1838. Son of org. builder; in Vienna 1792, taught mus. and constructed automatic trumpet and Panharmonicon for which Beethoven wrote orch. battle piece *Vittoria*; M. made ear-trumpets for Beethoven and others; adapted idea of Winkel, of Amsterdam, into metronome in 1816; traveled far, exhibiting his inventions.

**Maggini** (mä-zhē'-ni), **Giovanni Paolo**, *vlm.-maker.* b. Botticino Marino, Aug. 25, 1580; d. Brescia, about 1632. Apprenticed to Gasparo de Salò; early vlms. resemble his master's and are often too much decorated; later ones are more individual and are of value especially because of well-chosen wood, cut in a way of his own. Son **Pietro Santo** also distinguished maker.

**Mahillon** (mä-ē-yōn), **Charles Victor**, *writer.* b. Brussels, Mar. 10, 1841. In firm with father as manufacturer of wind instruments; editor *Echo Musical* 1869-86; honorary custodian museum of instr. at Brussels Cons. since 1876; author of valuable catalogue, of *Éléments d'acoustique musicale et instrumentale*, etc.

**Mahler** (mä'-ler), **Gustav**, *compr., cond.* b. Kalischt, Bohemia, July 7, 1860. Pupil at Vienna Univ., and at Cons. of Epstein and Bruckner; cond. at several theatres, capellmeister at Kassel 1883-85, and at Prague as Seidl's successor, where he gained wide knowledge of scores by Wagner, etc.; asst. of Nikisch at Leipzig 1886-88; director of opera at Pesth 1888-91, thoroughly reforming it; capellm. at Hamburg 1891-97; since 1897 director of Vienna Opera, 1898-1900 cond. of Gesellschaft concerts; cond. at Covent Garden 1892, and at Metropolitan (N. Y.) 1907-09; remarkably strong and individual as cond.; composed operas and cantatas, but chiefly nine symphonies of imposing architectural construction and individuality of content.

**Maillart** (mä-ē-yär), **Louis** [called **Aimé**], *compr.* b. Montpellier, Mar. 24, 1817; d. Moulins, May 26, 1871. Studied at Cons. with Elwart, Leborne, and Guérin; *Prix de Rome* 1841; of his 6 operas, cantatas, etc. surviving work is *Les dragons de Villars*.

**Mailly** (mä-ē-yi), **Alphonse Jean Ernest**, *orgt.* b. Brussels, Nov. 27, 1833. Studied with Girschner at Brussels Cons., where he became teacher of pf. and org. 1868; praised by Berlioz as virtuoso; composed sonatas, etc. for org., and orch. works; living at Brussels (1910).

**Mainzer** (mīn'-tser), **Abbé Joseph**, *teacher.* b. Trèves, Germany, May 7, 1807; d. Manchester, England, Nov. 10, 1851. Educated at cathedral maîtrise, ordained priest 1826; exiled during Polish revolution, went to Brussels, to Paris 1834, where he taught popular classes and edited *Chronique musicale*, to London and Manchester 1847, where he established people's singing classes, wrote *Music for the Million*, edited *M's Mus. Times* which became present *Musical Times* of London.

**Maitland, John Alexander Fuller**, *writer.* b. London, Apr. 7, 1856. Educated at Camb. Univ.; critic for *Pall Mall Gazette*, *Guardian*, and *Times*; author of *Eng. Music in XIX Century*, lives of Joachim and Schumann, etc.; editor of *Fitzwilliam*



*Virginal Book*, of revised ed. Grove's *Dictionary*, translator of Spitta's *Bach*, etc.

**Malherbe** (mal' árbé), **Charles Théodore**, *compr., writer*. b. Paris, Apr. 21, 1853; d. Cormeilles, Oct. 6, 1911. Pupil of Danhauser, Wormser, and Massenet; Danhauser's secretary on tour of public school inspection 1880-81; asst. archivist to Paris Opéra 1896, archivist 1899; editor of *Ménestral*, contributor to other journals; *compr.* of unimportant music, author of books on Wagner, notes on several operas, *Histoire de la seconde Salle Favart*, etc.; editor of works of Rameau.

**Malibran** (mal-i-brón), **Maria Felicità**, *dram. contralto*. b. Paris, Mar. 24, 1808; d. Manchester, England, Sept. 23, 1836. Daughter of Manuel Garcia; played child's part in opera at Naples at 5; after few lessons from Panseron, pupil of her father; début London 1825 followed by improvement and success in New York; unhappy marriage to Malibran lasted only a year; 1827 reappearance in Paris and London established position as chief singer of time; reputation and prices which she commanded increased steadily; 1836 married De Bériot, the vlt., with whom she had been associated since 1830; early death caused by fall from horse and over-exertion; charm seems to have been peculiar timbre of her voice (recognized as defective in middle registers), and great force of individual fascination; subject of many romantic anecdotes.

**Malling, Otto Valdemar**, *compr.* b. Copenhagen, June 1, 1848. Studied with Gade and J. P. E. Hartmann; *condr.* of choral societies; *orgt.* in Copenhagen; teacher of theory at Cons.; *compr.* of symph., overture, and other orch. works; Danish choruses, national pf. pieces, etc.

**Mancinelli** (män-chi-nel'-li), **Luigi**, *compr., condr.* b. Orvieto, Feb. 5, 1848. Pupil in 'cello of Sbolei at Florence, with few lessons in comp. from Mabellini; 'cellist in theatre orch. in Florence and Rome where he became *condr.* in an emergency; principal of Bologna Cons. 1881-86; *condr.* in London 1886-88, at Madrid

1888-95; afterwards in London and at Metropolltan, N. Y.

**Manney, Charles Fonteyn**, *compr.* b. Brooklyn, Feb. 8, 1872. Chorister and soloist in Brooklyn; studied theory with Wm. A. Fisher in N. Y., and after coming to Boston, in 1898, with Wallace Goodrich and P. Goetschius; composed anthems, songs, pf. pieces, and sacred cantatas.

**Manns** (mäns), **August [Friedrich]**, *condr.* b. Stolzenburg, near Stettin, Mar. 12, 1825; d. Norwood, London, Mar. 1, 1907. Pupil of Urban; clarinet in bands at Danzig and Posen, vlt. in Gungl's orch. at Berlin; *condr.* in Berlin, Cologne, and finally 1855 at Crystal Palace, London, where he changed wind band into full orch. and conducted Saturday concerts 1856-1901, where he introduced and made known many valuable works.

**Mara** (mä'-rä), **Gertrude Elisabeth**, *soprano*. b. Kassel, Feb. 23, 1749; d. Reval, Jan. 20, 1833. Daughter of musician Schmeling, learned to play vln. alone; taken at 9 as prodigy to Vienna and to London where she was taught singing by Paradies; under instruction of J. A. Hiller at Leipzig she became first great German singer; engaged for life at Dresden; married unworthy 'cellist Mara; 1780 escaped or released from tyranny of King Frederick II, went to Vienna, Munich, and Paris, where she sang in rivalry with Todi; 1784-1802 won great popularity in London, singing at Handel Festival and other concerts; retired to Moscow, lost all her property in fire 1812; taught in Italy, failed totally on last appearance in London 1819; voice of remarkable range, stage presence always hampered by disease contracted in childhood.

**Marbeck [or Merbecke]**, **John**, *compr., orgt.* b. 1523; d. Windsor, about 1585. Chorister and *orgt.* at Windsor; condemned to death as heretic and narrowly escaped burning 1544; under Edward VI, free to declare opinions, published (1550) *Booke of Common Praier Noted*, in which plain chant was adapted to the new ritual; published also commentaries and a few hymns; escaped later persecutions and held position as *orgt.*

**Marcello** (mar-chel'lo), **Benedetto**, *compr.* b. Venice, July 24, 1686; d. Brescia, July 24, 1739. Venetian nobleman, of high education, pupil of Lotti and Gasparini; lawyer and gov't official at Venice, Pola, and Brescia; his greatest work is musical setting for one to four voices of Giustiniani's paraphrases of *Psalms I-L*; also poet of distinction and author of satirical essay *Il teatro alla moda*.

**March, Mrs. G. E.**, *see* **Gabriel, Virginia**.

**Marchand** (mār-shōn), **Louis**, *orgt.* b. Lyons, Feb. 2, 1669; d. Paris, Feb. 17, 1732. Orgt. at Versailles; exiled 1717, became court orgt. at Dresden to king of Poland; challenged to competition with J. S. Bach, fled from the ordeal and returned to Paris where his brilliant talents brought him renown and income as teacher; died in want.

**Marchant, Arthur William**, *orgt., compr.* b. London, Oct. 18, 1850. Mus. Bac. Oxford 1879; held several positions as orgt. in England, in Denver, Col., 1880-82; after 1895 at Dumfries, Scotland; composed services, anthems, songs, etc.; written *Primer*, 500 *Fugue Subjects and Answers*, *Voice Culture*.

**Marchesi de Castrone** (mar-kā'-zi-de-kās-trō'-nā), **Salvatore** [properly **S. de C. Marchese della Rajata**], *baritone, teacher.* b. Palermo, Jan. 15, 1822; d. Paris, Feb. 20, 1908. Student of law and music under Raimondi, Lamperti, etc.; after exile 1848 made début New York; after study with Garcia had success in London; after marriage sang in England and on Continent and taught in several places with his wife; *compr.* of some songs, translator of libretti, author of vocal method and vocalises. His wife **Marchesi de Castrone, Mathilde**, *teacher.* b. Frankfort-on-Main, Mar. 26, 1826. Daughter of merchant Graumann, after the loss of whose fortune she adopted music as profession; studied in Vienna with Nicolai and in Paris with Garcia; 1849 success as concert singer in London; married 1852; taught at Vienna Cons. 1854-61, at Paris 1861, at Cologne Cons. 1865-68, at Vienna Cons. again 1868-78,

then privately until 1881, when she finally returned to Paris; famous teacher of pure style of song, she has had many famous pupils, Ilma de Murska, Gerster, Melba, etc.; published many vocalises, a method, and reminiscences *Marchesi and Music*. Her daughter **Blanche, Baronne Caccamisi**, asst. of mother, concert singer of some success in England; operatic début Prague 1900; recitals in U. S. 1899, etc.

**Marchetti** (mar-ket'-ti), **Filippo**, *compr.* b. Bolognola, Feb. 26, 1831; d. Rome, Jan. 18, 1902. Student of music from 12th year; pupil of Conti at Naples 1850-54; 1st and 2d operas, 1856, both successful; after period of ill success, moved to Milan 1862, where his *Romeo e Giulietta* was successful 1865, although Gounod's was given at same time; *Ruy Blas*, best work 1869, followed by unsuccessful works; after 1880 teaching; principal Reale Accad. di Santa Cecilia in Rome 1881, dir. Liceo there 1885.

**Marchettus of Padua**, *theorist*, living in Cesena about 1270; d. about 1320. In service of Rainier, Prince of Monaco, living at Cesena and Verona; wrote 2 treatises, important in history of notation; his system of amplifying current methods was so complex that it was abused as foolish by contemporaries.

**Marenzio** (mā-rent'-seo), **Luca**, *compr.* b. Coccaglia, about 1556; d. Rome, Aug. 22, 1599. Studied at Brescia with Contini, in service of Sigismund III of Poland, and of Cardinal Aldobrandino; maestro and cantor at papal chapel; unsurpassed as *compr.* of madrigals of which he published about 15 books; great effect on contemporary English music.

**Maretzek** (mā-ret'-zek), **Max**, *impresario.* b. Brünn, Moravia, June 28, 1821; d. Pleasant Plains, Staten Island, N.Y., May 14, 1897. Studied with Seyfried in Vienna; cond. in Germany, France, London, and after 1848 in New York, Mexico, and Havana; composed 2 operas (*Hamlet*, *The Sleepy Hollow*, N. Y., 1879); wrote *Crotchets and Quavers*, and *Sharps and Flats*, accounts of own experiences.



**Margis** (mär-zhi), **Alfred**, *compr.* b. Colombes, near Paris, Oct. 30, 1874. Pupil of Chavagnat, etc.; early talent shown in *Valse bleue* composed at 19, while in military service; then followed series of successful popular dances and songs *Valse mauve*, *Christmas valse*, music to several plays, revues, etc., and songs *Roses de France*, etc.

**Marie** (mä-rē), **Gabriel Prosper**, *condr.* b. Paris, Jan. 8, 1852. Studied solfeggio, pf. and harmony at Paris Cons.; pst., drummer, and chorusmaster at Lamoureux concerts; chef d'orch. at several theatres and at Guilmant concerts at Trocadéro; composed works for orch. and for string instr.

**Mario** (mä'-reo), **Giuseppe**, **Cavaliere di Candia**, *dram. tenor.* b. Cagliari, Sardinia, Oct. 17, 1808; d. Rome, Dec. 11, 1883. After 10 years in Turin military service, became officer in Piedmontese guard; in Paris 1836, popular amateur, was persuaded to go on stage, and after brief study with Bordogni and Ponchard, made début 1838; went over to Italian opera 1840; sang with Tamburini, Lablache, and chiefly with Grisi, whom he married; retired 1867; noted not only for exquisite singing but for rare beauty of voice and distinguished presence.

**Marks**, **James Christopher**, *compr.* b. Armagh, Ireland, May 4, 1835; d. Clifton, July 17, 1903. Chorister at Armagh Cath. under R. Turle; deputy orgt. there; orgt. and choir-master at Cork 1860; *condr.* Cork mus. soc.; *compr.* of oratorios, services, etc. **Son**, same name, b. July 29, 1863; orgt. at Cork, *compr.* of anthems, services, part-songs, etc.; removed to New York, orgt. there.

**Marmontel** (mär-mon-tel'), **Antoine François**, *compr., teacher.* b. Clermont-Ferrand, July 18, 1816; d. Paris, Jan. 17, 1898. Pupil at Paris Cons. of Zimmermann, Dourlen, Halévy, and Lesueur; 1837 teacher of solfeggio, 1848-87 of pf.; among pupils were Bizet, d'Indy, Dubois, and many others; pf. music is chiefly instructive, *Etudes de mécanisme*, etc.; writings on pf. playing and teaching, *Les pianistes célèbres*, *Virtuoses contemporains*, etc.

**Marpurg** (mar-poorg'), **Friedrich Wilhelm**, *theorist.* b. Marpurgshof, near Seehausen, Nov. 21, 1718; d. Berlin, May 22, 1795. Secretary to Gen. Rothenberg at Paris (1746-49); acquaintance of Rameau; lived at Berlin and Hamburg; director of lottery at Berlin 1763; critical writings distinguished for moderation and good taste; wrote treatises on composition, church music, *Abhandlung von der Fuge* (exhaustive treatment of subject, his greatest work), *Historisch-Kritische Beiträge*, history of organ, method for pf., etc.

**Marschner** (marsh'-ner), **Heinrich August**, *compr.* b. Zittau, Aug. 16, 1795; d. Hanover, Dec. 14, 1861. Early admired as singer and pst.; in Leipzig as law student was persuaded to become musician and studied with Schicht; invited to Vienna 1817, is said to have been aided by Beethoven; production of operas at Pressburg led to appointment at Dresden 1823 as joint *condr.* with Weber and Morlacchi; capellmeister Leipzig 1826-31, at Hanover 1831-1859, when he retired. Most famous operas are *Der Vampyr*, *Der Templer und die Jüdin*, *Hans Heiling* (greatest); among German romantic *compr.* M. is usually placed next to Weber, with whose works his show great similarity; orchestration is brilliant and effective, and his flow of melody unceasing both in operas and in ballads and choruses, some of which are still popular.

**Marsick** (mär-sik), **Martin Pierre Joseph**, *vlt.* b. Jupille, Belgium, Mar. 9, 1848. Studied at Liège Cons. with Désiré-Heynberg, at Brussels Cons. with Léonard, at Paris Cons. with Massart, and at Berlin with Joachim; début at Concerts populaires 1873; prof. of vln. at Paris Cons. 1892-1900; long artistic tours in Europe and in U. S. 1895-96; faultless but not emotionally moving as performer.

**Marston**, **George W.**, *orgt., compr.* b. Sandwich, Mass., May 23, 1840; d. there, Feb. 2, 1901. Studied with J. E. Tufts in Portland, Me., and on two trips to Europe; lived in Portland as teacher of pf., organ and harmony (H. A. Norris among

pupils); composed church music, songs (*Could ye come back to me*, Douglas, Marguerite, etc.).

**Marteau** (mār-tō), **Henri**, *vl.* b. Rheims, Mar. 31, 1874. Son of musical parents; pupil of Bunzl, then of Léonard; 1884 début in Vienna; 1885 chosen by Gounod to play at Joan of Arc centenary; studied at Paris Cons. with Marsick, winning 1st prize. 1892; came to U. S. 1893, 1898, 1906, played in Russia 1897-99; prof. at Geneva Cons. 1900; succeeded Joachim as head of violin dept. in Berlin Hochschule 1908; one of the great artists of his generation; especially noteworthy for absence of affectation combined with great ability and wide range of expressive power.

**Martin, Sir George Clement**, *compr., writer.* b. Lambourne, Berkshire, Sept. 11, 1844. Pupil of J. Pearson and Stainer; orgt. to Duke of Buccleugh, master of choristers at St. Paul's, London, 1874, deputy orgt. 1876, orgt. 1888; teacher of org. at Royal Coll.; composed services, *Te Deum* for orch., arranged also for military band, *Te Deum* sung at Queen's Jubilee on steps of St. Paul's; knighted 1897.

**Martini** (mār-tē'-ni), **Giovanni Battista** [or **Giambattista**, known as **Padre M.**], *compr., theorist.* b. Bologna, Apr. 24, 1706; d. there, Oct. 4, 1784. Pupil of father, vlt., Predieri, and Ricciari; maestro di cappella at church of San Francisco; took orders 1729; aided by Perti and Zanotti became authority on music, mathematics and history; largest library of time; consulted as teacher by great contemporaries, Gluck, Mozart, Grétry, etc.; compr. of church music, author of history of ancient music, etc.

**Martucci** (mār-toot'-chi), **Giuseppe**, *pst., compr.* b. Capua, Jan. 6, 1856; d. June 1, 1909. Studied with father, trumpet player; after début as child pst., studied at Naples Cons. under Cesi, Serrao, and L. Rossi; professor there 1874, director of Società del Quartetto and other concerts; director of Liceo, Bologna, 1886, and of Cons. in Naples 1902; composed 2 symph., pf. concerto, chamber music and pf. pieces; distinguished as virtuoso.

**Marty** (mār-tē'), **Eugène Georges**, *compr.* b. Paris, May 16, 1860. At Paris Cons. took *Grand prix de Rome* 1882; director vocal ensemble classes Cons. 1892-1904; chorus-master Eden Th. 1892, Grand Opéra 1893; cond. Opéra Comique 1900; since 1901 at Cons.; composed symph. poem *Merlin enchanté*, overtures, pantomimes, operas, songs, etc.

**Marx, Adolf Bernhard**, *theorist.* b. Halle, May 15, 1795; d. Berlin, May 17, 1866. Gave up legal position for music; pupil of Türk and Zelter; with Schlesinger founded *Berliner Allgemeine Musik Zeitung* (1824-30), which helped cause of German mus.; lecturer, prof. and mus. director at Berlin Univ.; with Kullak and Stern founded Stern Cons. 1850; retired 1856; wrote *Die Lehre von der mus. Komposition, Beethovens Leben und Schaffen, Gluck und die Oper*, and *Erinnerungen*.

**Marzials** (mar'-tsi-al), **Théophile Jules Henri**, *compr.* b. Brussels, Dec. 21, 1850. Pupil of M. L. Lawson in London, where he was made supt. of mus. dept. at British Museum in 1870; good baritone singer; compr. of several popular songs (*Twickenham Ferry, Three Sailor Boys, That Sweet Story of Old*, etc.).

**Marzo** (mart'-so), **Eduardo**, *compr.* b. Naples, Nov. 29, 1852. Pupil of Nacciarone, Miceli, and Pappalardo; came to New York as pst. 1867; conducted opera companies, accompanied Mario, Sarasate, and others; orgt. in New York; teacher, singer, composer chiefly of church music, songs, compiler of vocal works.

**Mascagni** (mäs-cān'-yi), **Pietro**, *compr.* b. Leghorn, Dec. 7, 1863. Became pupil of Soffredini in secret, against father's wishes; befriended by uncle, and later by Count Florestano; pupil of Ponchielli and Saladino at Milan Cons.; conducted several small opera companies, finally settling as teacher and cond. of local society at Cerignola; 1899 won prize offered by Sonzogno, Milan publisher, for one-act opera with his *Cavalleria Rusticana* (perf. 1890); this brought him at once universal renown; the dramatic force and intense emotionalism of the music have been called cheap



sensationalism by later cooler judgment, but the work is still popular, and has had influence in encouraging one-act works and developing a somewhat crude realism in music; later operas have been less and less successful; they are *L'Amico Fritz* 1891, *I Rantzau* 1892, *Ratcliff* 1894, *Zanetto* and *Silvano* 1895, *Iris* 1898, *Le maschere* 1901, *Amica* 1905, *Ysobel*, 1912; dir. of Cons. at Pesaro 1895-1903, when delayed return from tour in U. S. caused him to be replaced.

**Mascheroni** (mas-ker-ō'-ni), **Angelo**, *compr.* b. Bergamo, about 1856; d. there, April, 1905. While studying law, took lessons of Boucheron; capellmeister 1883 at Pordenone, 1885-1893 at Rome; chosen 1894 by Verdi to conduct first perf. of *Falstaff* at Milan and in other cities; composed opera *Lorenza* 1901.

**Mason, Lowell**, *teacher.* b. Medfield, Mass., Jan. 8, 1792; d. Orange. N. J., Aug. 11, 1872. Self-taught, directed church choir at 16; clerk at Savannah 1812-27, teaching, conducting meanwhile, under influence of F. L. Abel, with whom M. made collection of psalm tunes published 1822 without his name as *Handel and Haydn Society's Collection of Church Music*; came to Boston 1826, as director of music at three prominent churches; 1827 pres. and cond. H. and H. Soc.; 1832 with Webb established Academy of Music (for popular classes and concerts); 1838 taught in public schools; also established teachers' conventions in several places; removed to New York 1851; influence of his classes, collections, and manuals was very wide and largely promoted increase of good music taste. His son **Mason, William**, *pst., teacher.* b. Boston, Mass., Jan. 24, 1829; d. New York, July 14, 1908. Pupil of H. Schmidt in Boston (where he played in 1846), of Moscheles, Hauptmann, and Richter in Leipzig, of Drey-schock in Prague, and of Liszt in Weimar; after appearances abroad, returned to U. S. 1854; made first tour of pf. recitals alone; founded chamber music concerts in N. Y. with Theodore Thomas; honorary Mus. Doc. Yale 1872; long and successful career as teacher of Sherwood, Rivé-King, Mathews and

many others; author of valuable pf. methods, *Pianoforte Technics* and *Touch and Technic*; his playing was distinguished for remarkable accuracy and delicacy of touch; influential in introducing in America works of Brahms and Schumann; *Memories of a Musical Life* contains many anecdotes of his great contemporaries.

**Mason, Daniel Gregory**, *writer.* b. Brookline, Mass., Nov. 20, 1873. Graduated Harvard 1895; studied music in Boston, N. Y., and Paris; composed pf. music; wrote *Prom Grieg to Brahms, Beethoven and his Forerunners, The Romantic Composers, The Orchestral Instruments and How to use Them* (1909); edited *Masters in Music* 6 vols. 1903-06; contributor to *Outlook* and *Scribner's* as well as to musical periodicals.

**Mason, Luther Whiting**, *teacher.* b. Turner, Me., Apr. 3, 1828; d. Buckfield, Me., July 14, 1896. Self-taught; supt. of public school music in Louisville and Cincinnati; invented "National System" of graded instruction by charts and books; 1865 reformed music in Boston primary schools; 1879-82 supt. of school music in Japan, where such music is now called "Mason-song."

**Massart** (mas-sär), **Lambert Joseph**, *vt.* b. Liège, July 17, 1811; d. Paris, Feb. 13, 1892. Pupil of Delavaux who persuaded town of Liège to send him to Paris; there refused admission to Cons. as foreigner, became pupil of R. Kreutzer; fine but shy performer; prof. at Paris Cons. 1843-1890; among many famous pupils were Wieniawski, Sarasate, Marsick, Loeffler, etc. Wife, *née Louise Aglaé Masson* (1827-1887), teacher of pf. at Cons.

**Massé** (mas-sä), **Félix Marie** [called **Victor**], *compr.* b. Lorient, Mar. 7, 1822; d. Paris, July 5, 1884. Studied at Paris Cons. with Zimmermann and Halévy; *Grand prix de Rome* 1844; after publishing successful *Mélodies* and *Romances*, composed operas, of which *Les noces de Jeannette* 1853 was by far most successful; *La reine Tapare* and *Miss Favette* and others well received; 1860-1876 chorusmaster at Opéra; 1866-80 prof. of comp. at Cons.; member of Institute 1872.

**Massenet** (mas-sé-nā), **Jules Emile Frédéric**, *compr.* b. Montaud, near St. Etienne, May 12, 1842. Studied at Paris Cons. with Laurent, Reber, Savard, and A. Thomas; 1st prize pf. 1859, fugue and *Prix de Rome* 1863; prof. of comp. at Cons. 1878-1896; 1878 member of Academy; *compr.* of several orch. suites, pf. concerto, oratorios (*Eve*, *La terre promise*, etc.), incidental music to several plays, and about 20 operas, of which the most noted are *Don César de Bazan*, *Le Cid*, *Hérodiade*, *Esclarmonde*, *Thaïs*, *Manon*, *La Navarraise*, *Le Jongleur de Notre Dame*; introduced orch. accompaniment to connecting dialogue in *Manon*; otherwise music, though skilful, often charming, and always popular, contains neither the force nor individuality which promises permanence; d. Aug. 13, 1912.

**Materna, Amalie**, *dram. sop.* b. St. Georgen, Styria, July 10, 1847. Daughter of schoolmaster; début Graz about 1864; after marriage with actor Karl Friedrich, appeared in operetta in Vienna, finally at Vienna Opera 1869; from then until retirement 1897 sang all great German rôles, especially *Brünnhilde*; first *Kundry* in *Parsifal* 1882; sang in N. Y. 1882, at Wagner Festival 1884, and several seasons at Metropolitan after 1885; possibly "greatest of German women singers." [Lahee.]

**Mathews, William Smythe Babcock**, *writer.* b. New London, N. H., May 8, 1837. After study at home, in Lowell, and Boston, taught pf. at Macon, Ga., and other Southern towns; frequent contributor to *Dwight's Journal* and to Chicago papers after settling there 1867; edited magazine *Music*, largely colored by his personal opinions, but none the less interesting; wrote *Outlines of Musical Form*, *How to Understand Music*, *Popular Hist. of Mus.*, *The Masters and their Music*, *100 Years of Music in America*, *Music, Its Ideals and Methods*, *The Great in Music*; and several other instructive works; d. Denver, Apr. 1, 1912.

**Mathias** (mā-ti-ā), **Georges Amédée Saint Clair**, *pst.*, *compr.* b. Paris, Oct. 14, 1826; d. Pontoise, Oct. 14, 1910 Family German. Studied with Sav-

ard, Bazin, and Halévy at Cons., and with Kalkbrenner and Chopin; prof. at Cons. 1862-87; composed symph., overtures, useful pf. études, etc.

**Mathieu** (mā-ti-é), **Emile Louis Victor**, *compr.* b. Lille, Oct. 16, 1844. Studied at Louvain, at Brussels Cons. with Fétis, Dupont, twice winning 2d *Grand prix de Rome*, 1867-73 prof. at Louvain Mus. School, 1881-98 director; 1873-74 chef d'orch. at Th. du Châtelet, Paris; since 1898 director of Ghent Cons.; *compr.* of several operas, cantatas, 3 grand *Poèmes lyriques et symphoniques* for which he wrote the text.

**Mattei** (mat-tā-i), **Tito**, *compr.* b. Campobasso, near Naples, May 24, 1841. Pf. pupil of Maggioni, Thalberg, etc.; prof. at Sta. Cecilia Accad. in Rome at 11; after tours in Europe, settled in London 1865; cond. at Her Majesty's Theatre; composed 2 operas, ballet, and much brilliant pf. music; d. London, March 30, 1914.

**Mattheson** (mät'-te-sōn), **Johann**, *writer.* b. Hamburg, Sept. 28, 1681; d. there, Apr. 17, 1764. Of extraordinary versatility, student of law, of languages, orgt., pst., singer, actor, and ambassador; sang and conducted at harpsichord at Hamburg opera; benefactor of Handel until their quarrel; 1715-28 director and cantor at cathedral where he contributed to development of church cantata; retired because of deafness; several compositions, none extant; important for many writings, chiefly for biographies of contemporary musicians and *Der vollkommene Kapellmeister*.

**Mauder, John Henry**, *orgt.*, *compr.* b. Chelsea, London, Feb. 21, 1858. Studied at Royal Acad.; orgt. at Sydenham and Forest Hill; accomp. for Sims Reeves and others; trained choir for Henry Irving's *Faust*; composed operetta, cantatas, (*From Olivet to Calvary*, etc.) several anthems, services, etc.

**Maurel** (mō-rel), **Victor**, *baritone.* b. Marseilles, June 17, 1848. Studied at Paris Cons. with Vauthrot and Duvernoy; début 1868 at Opéra; after seasons in Italy, Spain, America, St. Petersburg, etc. returned to



Opéra 1879-1894 (1883-84 he managed with Corti vain attempt to revive Italian Opera in Paris); at Opéra Comique 1894-1904, with occasional appearances as actor; published *L'Art du chant* and *Dix ans de carrière*; greatest rôles are *Don Juan*, *Rigoletto*, and *Iago* in Verdi's *Otello*; distinguished for excellence of dramatic impersonation even after voice became worn; teacher in New York 1909.

**Maybrick, Michael**, *baritone* [under pseud. **Stephen Adams**]. b. Liverpool, Jan. 31, 1844. Studied org. with Best, pf. with Plaidy and Moscheles, harm. with Richter at Leipzig, and singing with Nava at Milan; successful in English, American and Canadian concerts, especially in own songs, of which several are very popular (*Nancy Lee*, *Blue Alsatian Mountains*, etc.).

**Mayer (mä-yär), Charles**, *pst.* b. Königsberg, Mar. 21, 1799; d. Dresden, July 2, 1862. Studied with mother and in St. Petersburg with Field, whose playing his closely resembled; after tour to Paris with father, clarinetist, 1814, became successful teacher in St. P.; after tour to Stockholm, Copenhagen, etc., settled in Dresden 1850; composed about 900 pieces, chiefly for pf.; *Polka bohémienne*, once very popular, *Mazurka* in F sharp maj. included by Klindworth in 1st ed. of Chopin's works.

**Maylath (mi'-lät), Heinrich**, *pst.* b. Vienna, Dec. 4, 1827; d. New York, Dec. 31, 1883. Studied with his father; after Continental tours, lived in Russia, and after 1867 in New York; compr. of instructive pf. music and excellent concert pieces.

**Mayseder (mi'-zä-der), Joseph**, *vlt., compr.* b. Vienna, Oct. 26, 1789; d. there, Nov. 21, 1863. Studied with Suche and Wrantzky; début 1800; 2d vln. in Schuppanzigh quartet; member of court orch. 1816; solo vlt. court opera 1820, imperial chamber virtuoso 1835; though he was a fascinating player in elevated style, he never went on tours, seldom gave concerts, after 1837 never played in public; many distinguished pupils; about 63 compositions, dignified in style.

**Mazas (mä-zas), Jacques Féréol**, *vlt.* b. Béziers, Sept. 23, 1782; d. there, 1849. Studied at Paris Cons. with Baillot, 1st prize 1805; member of orch. at Italian opera; traveled in Europe, returning to Paris 1829-37; director of music school at Cambrai 1837-41; wrote effective compositions for vln., duets for stringed instruments especially valued, methods for vln. and viola, and 3 operas.

**Mead, Olive**, *vlt.* b. Cambridge, Mass., Nov. 22, 1874. Studied vln. early, with Eichberg and later with Kneisel; played with considerable success at many concerts, with Boston Symph. Orch. 1898, 1899, 1900, 1904; leader of Olive Mead Quartet.

**Mees (mäs), Arthur**, *condr.* b. Columbus, O., Feb. 13, 1850. Studied in Berlin with Kullak, Weitzmann, and H. Dorn; cond. Cincinnati May Festival chorus, and of societies in N. Y., Albany, etc.; 1896 chorus cond. to Thomas Orch.; writer of program notes N. Y. Philharmonic 1887-96, and Chicago Orch. 1896-97; cond. Worcester Festival 1908; Cecilia Soc., Boston, 1912; published *Choir and Choral Music* (1901).

**Mehlig (mä'-lig), Anna**, *pst.* b. Stuttgart, June 11, 1843. Pupil of Lebert and of Liszt; début about 1866; very successful especially in England and in America 1869-70; since marriage to Falk of Antwerp has lived in partial retirement.

**Méhul (mä-ül), Etienne Nicolas**, *compr.* b. Givet, Ardennes, June 22, 1763; d. Paris, Oct. 18, 1817. Son of a cook, learned to play org. from blind orgt. and was made orgt. at convent at 10; became novice at monastery of Laval Dieu in order to take lessons of Hauser, whose deputy he became 1777; pf. pupil of Edelmann in Paris after 1778; inspired by performance of *Iphigénie en Tauride* 1779, became disciple of Gluck who persuaded him to turn to operatic comp.; after first success at Th. Italien with *Euphrosyne et Coradin* in 1790, M. produced 24 operas in 17 years, of which *Stratonice*, *Uthal*, and especially *Joseph* are noteworthy; also composed several political chants; inspector of Cons. and member of Academy 1795; though

his symphonies were unimportant, his operatic overtures (that to *Le jeune Henri*, for example) are superior to those of contemporaries; operas as whole show ingenuity, skill, refinement, and individuality in orchestral combinations and force of dramatic feeling carefully expressed in accordance with the theories of Gluck; his inspiration was not always equal to his ability.

**Meinardus** (mī-när'-dus), **Ludwig Siegfried**, *compr.*, *writer*. b. Hooksiel, Oldenburg, Sept. 17, 1827; d. Bielefeld, July 10, 1896. On advice of Schumann, turned from 'cello playing to composition; studied at Leipzig Cons., privately with Riccius, with Liszt and with Marx; cond. at Glogau; pf. teacher Dresden Cons. 1865-74; lived in Hamburg until 1887, when he became orgt. at Bielefeld; composed oratorios (*Simon Petrus*, *Luther in Worms*, etc.), choral ballads, etc., orch. and chamber music; wrote autobiography, books on Mattheson, Mozart, history of German music.

**Melba, Nellie** [pseud. of **Nellie Armstrong**, née **Mitchell**], *dram. sop.* b. Melbourne, Australia, May 19, 1859. Early instructed in music, but father objected to professional appearance; after marriage in 1882 to Capt. Armstrong, studied with Mme. Marchesi in Paris for one year; début Brussels 1887 was followed by brilliant successes in London, Paris, St. Petersburg, Italy, and America (where she sang first in New York 1893), and Australia 1902; her voice is remarkably even throughout its range of 2½ octaves, unusually flexible, and brilliant and silvery in tone; her répertoire includes the Italian rôles, many French ones (*Juliette* is one of her favorites), *Elsa* being the only Wagnerian one.

**Mendelssohn-Bartholdy** (men'-del-sōn bar'-tōl-dy), **Jacob Ludwig Felix**, *compr.* b. Hamburg, Feb. 3, 1809; d. Leipzig, Nov. 4, 1847. Grandson of philosopher Moses Mendelssohn and son of banker (who added Bartholdy to name in memory of his brother-in-law), removed to Berlin 1812, where Felix and sister Fanny showed early talent for music; taught by their mother and L.

Berger on pf., Henning vln., and Zelter theory; Felix played at concert 1818, entered Singakademie 1819; weekly Sunday gatherings at father's house gave him remarkable opportunities to hear his own compositions played by small orch.; taught by Mme. Bigot on first visit to Paris 1816; met many of great contemporaries on second visit 1825; 1826 composed overture to *Midsummer-night's Dream*; studied at Berlin Univ.; 1824 had lessons from Moscheles; 1829 produced Bach's *St. Matthew Passion* at Berlin Singakademie and thus revived interest in Bach's works; 1829 made his first trip to London, where he brought out his first symphony; trip to Scotland, where he received impressions expressed in *Hebrides Overture*, *Scotch symph.*, etc.; after long visit to Italy and to Paris, again in London; on return to Berlin failed to get position as cond. of Singakademie; 1833-35 town musical director at Düsseldorf, conducting Lower Rhenish Festival 1833, Cologne 1835, and making 3d trip to London; 1835 became cond. at Gewandhaus Concerts in Leipzig, position in which he attained very great influence on musical life of all Europe; 1837 married Cécile Charlotte Sophie Jeanrenaud, with whom he lived a singularly happy life; 1843 with others founded Leipzig Cons. and drew to it such teachers as Hauptmann, David, and Schumann; Fr. Wilhelm IV of Prussia repeatedly tried to draw M. to Berlin, where he lived for a while in 1841, 1842 as Royal Mus. director and in 1845, but he seems never to have been as happy or as successful there as in Leipzig; he made in all ten trips to London, where he was most popular; his death followed shortly after that of his sister Fanny and is said to have been hastened by that shock. M. was a conductor of rare power and discernment, a performer of surprising ability and expressiveness, a generous critic and teacher, and an individual of very great personal charm, much of which appears in his published letters. A versatile *compr.*, he wrote oratorios *St. Paul* and *Elijah*, overtures, music to *Antigone*, *First Walpurgis Night*, *Midsummer-night's Dream*, *Athalia*, *Oedipus in*



*Colonos*, 4 symph., vln. and 2 pf. concertos, chamber mus., of which the pf. trios rank high, many pf. pieces, notably *Songs without Words* and many brilliant concert pieces; songs, part-songs, psalms, etc., comic opera *Son and Stranger*, and parts of opera *Lorelei*.

**Menter, Sophie**, *pst.* b. Munich, July 29, 1848. Daughter of 'cellist **Joseph M.** (1808-1856); studied at Munich Cons. with Leonhard, Schöner, later with Lebert, Niest, Von Bülow, Tausig, and Liszt; after successful tour, appeared at Gewandhaus in Leipzig 1867; studied further with Tausig and Liszt; married 'cellist Popper 1872, divorced 1886; taught at St. Petersburg 1880-87; after that made her home in Tyrol, playing occasionally in concerts.

**Mercadante, Giuseppe Saverio Raffaele**, *compr.* b. Altamura, Sept. 17, 1795; d. Naples, Dec. 17, 1870. Studied with Zingarelli at Naples; early instrumental works won praise from Rossini; after success of *L'Apoteosi d'Ercole* 1819, composed series of operas for different Italian cities; 1833 maestro di cappella at Novara, 1839 at Lanlano; 1840 director of Naples Cons.; 1862 became blind; composed masses and cantatas, hymn to Garibaldi, funeral symph. to Rossini, Bellini, Donizetti; most notable opera *Il Giuramento*.

**Merkel, Gustav Adolf**, *compr.* b. Oberoderwitz, Saxony, Nov. 12, 1827; d. Dresden, Oct. 30, 1885. Studied with Schneider and Otto and to some extent with Schumann and Reissiger; orgt. at Dresden; taught in Cons. there after 1861; cond. of Singakademie 1867-73; compositions almost all for org., of great nobility, especially sonatas and fugues.

**Mersenne (mer-sen')**, **Marie**, *writer.* b. Oize, France, Sept. 8, 1588; d. Paris, Sept. 1, 1648. Franciscan monk; received full orders 1613; taught philosophy at Nevers; studied mathematics and music in company with Descartes, etc., at Paris; wrote several treatises of which most important is *Harmonie universelle*, describing contemporary instruments and theories, etc.

**Merulo** [properly **Merlotti**], **Claudio**, [called **da Correggio**], *orgt., teacher.* b. Correggio, April 8, 1533; d. Parma, May 4, 1604. Studied with Menon and Donati; orgt. at Brescia; 2d orgt. 1557 and 1st orgt. 1556-86 at St. Mark's, Venice; publisher there; court orgt. to Duke of Parma; renowned as player; compositions (toccatas, etc.) of importance as showing change to newer style which culminated in Frescobaldi.

**Merz, Karl**, *teacher.* b. Bensheim, near Frankfurt, Sept. 10, 1836; d. Wooster, O., Jan. 30, 1890. Studied with father and Kunkel; came to U. S. 1854; taught in Lancaster, Pa., Oxford and Wooster, O.; 1873 editor of *Cleveland Musical World*; collected essays, *Music and Culture*, show thoughtful analysis.

**Messenger (mes'-sä-zhā)**, **André Charles Prosper**, *condr., compr.* b. Montluçon, France, Dec. 30, 1853. After studying at Niedermeyer school, became pupil of Saint-Saëns; orgt. in several churches; cond. at Opéra Comique 1898; "artistic director" at Covent Garden, London, 1901-07; Paris Opéra 1907; completed score of Bernicat's *François les bas bleus* and has composed long series of comic operas (*La basoche*, *Les p'tites Michu*, *Véronique* most successful) which, though lacking in originality, are able and pleasing. His wife, *née* Dotie Davis, was pupil of Barnett and Silas in London and of Messenger in Paris; under pseud. **Hope Temple**, composed operetta *The Wooden Spoon* and songs.

**Metastasio (met-a-stāz'-eo)**, **Pietro Antonio Domenico Bonaventura** [real name **Trapassi**], *poet.* b. Rome, Jan. 3, 1698; d. Vienna, Apr. 12, 1782. Power of improvisation as child attracted patronage of Gravina, who educated him and changed his name; court poet at Vienna after 1730; librettos so much in demand that some were set by 30 different comprs.; used by Gluck, Handel, Mozart (*La clemenza di Tito*) and others; also composed and sang.

**Methfessel (met'-fessel)**, **Albert Gottlieb**, *compr.* b. Stadtilm, Thuringia, Oct. 6, 1785; d. Heckenbeck, near Gandersheim, Mar. 23, 1869. Chamber

musician at Rudolstadt; court capellmeister Brunswick 1832-42 when he retired; composed an opera and an oratorio; published in *Liederbuch* and *Liederkranz* many songs for male chorus which are still popular. Brother **Friedrich M.**, *compr.* (1771-1807); relative **Ernst M.**, *condr.* (1802-1878) must not be confused with *condr.* of same name at Winterthur (1811-1886).

**Métra** (mā-trä), **Jules Louis Olivier**, *condr.*, *compr.* b. Rheims, June 2, 1830; d. Paris, Oct. 22, 1889. Son of actor and actor himself; pupil of Roche; vlt., 'cellist, double-bass player in Parisian theatres; after short time as pupil of Elwart and A. Thomas at Paris Cons., conducted orch. at several theatres and balls at Opéra Com., Folies-Bergères and Opéra; composed operettas, ballets, and very popular waltzes (*Le tour du monde*, *La bague*, etc.).

**Meyer** (mī'er), **Leopold von** [sometimes **de**], *pst.* b. Baden, near Vienna, Dec. 20, 1816; d. Dresden, Mar. 5, 1883. Pupil of Fischhof and Field; début 1835; long tours through Europe and America; played chiefly his own brilliant but empty compositions; of great ability but much given to extravagant posing; famous waltz *Souvenir de Vienne*.

**Meyer-Helmund** (mī'er-hel'-munt), **Erik**, *compr.* b. St. Petersburg, Apr. 25, 1861. Pupil of father, Kiel, and Stockhausen; successful concert singer; *compr.* of charming songs, some to own words, of 3 operas, and a ballet; lives in Berlin.

**Meyer-Olbersleben** (mī'er-ol'-bers-lä-ben), **Max**, *compr.* b. Olbersleben, near Weimar, Apr. 5, 1850. Pupil of father, Müller-Hartung, Liszt, Cornelius, Rheinberger, and Wüllner; taught at Weimar 1876, Würzburg 1877, where he conducted Liedertafel; director 1896 of Deutscher Sängerbund; dir. Cons. Würzburg; *compr.* of 2 operas, but chiefly of choruses and songs with pf. or orch. accomp.

**Meyerbeer** (mā'-yār-bār), **Giacomo** [real name **Jakob Liebmänn Beer**], *compr.* b. Berlin, Sept. 5, 1791; d. Paris, May 2, 1864. Of Jewish descent; name changed to Meyerbeer as condition of inheritance;

pupil on pf. of Lauska and Clementi, in theory of Zelter, Bernh. Weber, and 1810-12 of Abt Vogler at Darmstadt; in Vienna, after hearing Hummel play, he spent several months in retired practise, after which his début was successful; discouraged by failure of early operas, went to Venice to study, where he won earliest successes by imitations of Rossini (*Emma di Resburgo*, etc.); *Il crociato in Egitto* is transitional; 1824-31 he produced no opera; after long study of French opera and assimilation of contemporary spirit, produced *Robert le Diable* 1831 (great success and great financial aid to Opéra); then followed *Les Huguenots* 1836 (probably the greatest), *Le prophète* 1849, *L'Etoile du Nord* 1854, *Dinorah* 1859, and *L'Africaine* 1865; after 1842 he was music director in Berlin, where he conducted his own works, brought out Weber's *Euryanthe* and Wagner's *Rienzi* and *Der fliegende Holländer*. M's operas are extraordinarily skilful in orchestral color and dramatic effectiveness much of which is due to the brilliant librettos of Scribe; his music is not always of even quality or interest; his style adapts itself so remarkably to each change of subject that there is almost a total lack of the feeling of individuality; one feels with Meyerbeer, as with Scribe, a preference for dramatic effect, for "juggling with contrasts" rather than for artistic truth.

**Middelschulte, Wilhelm**, *orgt.*, *compr.* b. April 3, 1863, at Werwe, Westphalia. Pupil at the Inst. for Church Music in Berlin of Haupt, Loeschhorn, Commer, and Schroeder; *orgt.* Berlin 1888, Chicago 1891; since 1894 *orgt.* for Thomas Orchestra with important church positions; *compr.* of valuable org. music, *Canon and Fugue* in D min., concerto for org. and orch. on a theme of J. S. Bach, *Canon-Fantaisie on Bach* and *Fugue on four Bach themes*, and *Toccata on Ein feste Burg*.

**Mikuli** (mi-koo'-li), **Carl**, *pst.*, *compr.* b. Czernowitz, Bohemia, Oct. 20, 1821; d. Lemberg, May 21, 1897. Student of medicine at Vienna, of music with Chopin and Reicha at Paris; after successful tour in Russia,



became director of Lemberg Cons. 1858; founded own music school 1888; edited Chopin's works with emendations received directly from C.; own pf. compositions imitate C's style; published also French and Polish folk-songs, etc.

**Milanollo, Maria**, *vlt.* b. Savigliano, near Turin, July 19, 1832; d. Paris, Oct. 21, 1848. From 1838 to her death played in concerts with her sister **Domenica Maria Teresa**, *vlt.* b. Savigliano, Aug. 28, 1827; d. Paris, Oct. 25, 1904. Teresa had lessons from Caldera and Mora at Turin, and some in the course of various tours from De Bériot and, under a pseudonym, from Habeneck; both sisters had brilliant success in concerts in France, Germany, Holland, and England; T. retired after marriage to Parmentier, 1857, to Toulouse and 1878 to Paris.

**Milliotti, Leopoldo**, *singing teacher*. b. Ravenna, Aug. 6, 1835. Studied and taught in Rome; composed, with brother **Giuseppe** (1833-83), 2 operettas.

**Millard, Harrison**, *compr.* b. Boston, Mass., Nov. 27, 1830; d. Sept. 10, 1895. Member of church choir and Handel and Haydn Soc. chorus; after study in Italy, sang tenor on tour through Great Britain with Catherine Hayes; taught singing, composed in N. Y. after 1856; composed opera (never performed), mass, church music, and over 350 songs.

**Millöcker** (mil'-lék-er), **Karl**, *compr.* b. Vienna, May 29, 1842; d. Baden, near Vienna, Dec. 29, 1899. Pupil at Vienna Cons.; capellmeister at Graz, at Harmonie Th., Vienna, and, after 1869, at Th. an der Wien; composed pf. pieces, published monthly in *Musikalische Presse*, and long series of lively, deservedly popular operettas, of which *Der Bettelstudent* attained widest notice.

**Mills, Robert Watkin**, *baritone*. b. Painswick, Gloucestershire, Mar. 4, 1856. Studied at Royal Acad. with Holland, at Milan with Lasco, and in London again with Barnby, Randegger, and Blume; début 1884; favorite at oratorios, festivals, and concerts; has sung in Australasia, Canada, and U. S. since 1894.

**Mills, Sebastian Bach**, *pst.* b. Cirencester, England, Mar. 13, 1838; d. Wiesbaden, Dec. 21, 1898. Pupil of father, Potter, and Sterndale Bennett, of Moscheles, etc., at Leipzig Cons. of Liszt; while orgt. at Roman Catholic Cath. at Sheffield, appeared as *pst.* in Leipzig; 1859 début in New York was so successful that he made his home there; great influence, by teaching and playing, on musical interest in N. Y.; composed graceful works for pf.

**Missa, Edmond Jean Louis**, *compr.* b. Rheims, June 12, 1861. Studied at Paris Cons. with Massenet; *Prix de Rome* 1883; teacher and *compr.* in Paris; composed since 1886 series of operas performed in Brussels and Paris, *Juge et partie*, *Ninon de Lenclos*, *Muguette*, etc.

**Mocquereau** (mok-ké-rō), **Dom André**, *editor*. b. La Tessouale, near Cholet, France, June 6, 1849. Educated at Paris; 'cello player under Dancal; member of order of Benedictines at Solesmes 1875; teacher of choral singing there; under Dom Pothier studied Gregorian music; 1889 founded *Paléographie musicale*, publication under his editorship of facsimiles of old Mss., with transcription into modern notation and valuable essays, some of which have been reprinted separately; 6 parts have appeared.

**Moffat, Alfred Edward**, *compr.* b. Edinburgh, Dec. 4, 1866. Studied with Bussler in Berlin; lives in England and Germany; composed several cantatas, school songs; published collections of folk-songs, English and Scotch; arranged classical works.

**Mohr** (mör), **Hermann**, *compr.* b. Nienstedt, Oct. 9, 1830; d. Philadelphia, May 26, 1896. Studied at Eisleben; founded Luisenstadt Cons. at Berlin; taught in Phila. at Zeckwer's Cons. after 1886; composed cantatas, pf. pieces, and especially choruses for men's voices.

**Moir, Frank Lewis**, *compr.* b. Market Harborough, England, Apr. 22, 1852; d. Deal, July 14, 1904. Studied painting at S. Kensington; won scholarship in Nat'l Training Sch. of Music; composed opera, church services, and many songs.

**Molique** (mo-lēk), **Wilhelm Bernhard**, *vlt., compr.* b. Nuremberg, Oct. 7, 1802; d. Kannstatt, May 10, 1869. Pupil of father, of Spohr (for a few lessons), of Rovelli at Munich; member of th. orch. at Vienna, leader royal orch. at Munich 1820, at Stuttgart 1826-49; after that in London until retirement 1866; serious and restrained player, *compr.* chiefly for vln. of some uninteresting works and of really distinguished and valued concertos.

**Mollenhauer** (mol'-len-how'-er), **Emil**, *vlt., cond.* b. Brooklyn, Aug. 4, 1855. Son of **Friedrich**, *vlt.*; at 9 appeared at Niblo's Garden, N. Y.; member of orchestras at Booth's Th., Thomas's, Damrosch's, Bijou Th. (Boston), Boston Symph. 1884-88; *cond.* of Germania and Boston Festival Orch. (which gave concerts throughout U. S. with distinguished soloists), of Apollo Club after 1901, of Handel and Haydn Soc. after 1899.

**Molloy, James Lyman**, *compr.* b. Corno-lore, Ireland, 1837; d. 1910. Member of English bar; amateur musician; *compr.* of songs (*Love's Old Sweet Song*, etc.), editor of Irish melodies.

**Mondonville** (môn-dôn-vēl'), **Jean Joseph Cassanea de**, *vlt., compr.* b. Narbonne, Dec. 25, 1711; d. Belleville, near Paris, Oct. 8, 1772. Added wife's name, de M., to his, Cassanea; successful *vlt.* at Lille and at Concerts spirituels in Paris; 1744 intendant of la chapelle du roi at Versailles; director of Concerts spirituels 1755-62; composed motets and operas which were successful only because they were supported by French party in the Guerre des bouffons.

**Moniuszko, Stanislaus**, *compr.* b. Ubil, Russia, May 5, 1820; d. Warsaw, June 4, 1872. Pupil of Freyer in Warsaw and Rungenhagen in Vienna; teacher and *orgt.* in Wilna; capellmeister 1858 and later *prof.* at Cons. in Warsaw; published many songs, church and organ music, and 15 operas in national style of Poland.

**Monk, Edwin George**, *orgt., compr.* b. Frome, Somersetshire, Dec. 13, 1819; d. Radley, near Oxford, Jan. 3, 1900. Pupil of father, of H. and G. Field; after *org.* appointments in England and Ireland, studied with G. A.

Macfarren; precentor and music-master at Radley; Mus. Doc. Oxford 1856; *orgt.* at York Cathedral 1859-83; published anthems, etc., and edited several volumes of chants pointed, for Anglican service.

**Monk, William Henry**, *orgt.* b. London, Mar. 16, 1823; d. Stoke Newington, London, Mar. 18, 1889. Pupil of Adams, Hamilton, and Griesbach; *orgt.* in London; choir-master, *orgt.* 1849, and teacher of vocal music 1874 at King's Coll., London; *prof.* at School for Indigent Blind 1851, in National Training Coll. 1876; in Bedford Coll., London, 1878; mus. editor of *Parish Choir*, of *Hymns Ancient and Modern*, *Scottish Hymnal*, etc.

**Monsigny** (môn-sē-ñi), **Pierre Alexandre**, *compr.* b. Fauquembergue, near St. Omer, Oct. 17, 1729; d. Paris, Jan. 14, 1817. Abandoned early studies to become clerk and maître d'hotel to Duke of Orléans; 1754, inspired by performance of *La serva padrona*, began lessons in harmony with Gianotti and in five months produced successful *Les aveux indiscrets*; operas (notably *Aline, Le déserteur, Félix*) ended in 1777; government positions lost in Revolution, but pensioned by Opéra Com.; inspector at Cons. 1795-1802; member of Academy 1813; works charmingly melodious, without remarkable skill.

**Montagnana** (mon-tän-yä'-na), **Domenico**, *vln.-maker.* b. about 1700; d. Venice (?), 1740. Probably pupil of Stradivari, with whom he worked and whose vlns. his resemble in a general way, without being copies; especially remarkable varnish; also made violas; all his instruments valuable.

**Monte** (mon'-te), **Philippe de [or de Mons]**, *compr.* b. Mons or Malines, about 1521; d. Vienna (?), July 4, 1603. At Antwerp 1557 about at end of Lassus' residence there; capellmeister to Maximilian II and Rudolf II at Vienna and Prague; treas. and canon at Cambrai, but apparently did not live there; published 30 books of madrigals, 2 of masses, and 7 of motets, a few of which have been reprinted.



**Monteverde** [or **Monteverdi**], **Claudio Giovanni Antonio**, *compr.* b. Cremona (baptized May 15), 1567; d. Venice, Nov. 29, 1643. Viola player in orch. of Duke Gonzaga at Mantua and pupil in counterpoint of Ingegneri, maestro to the duke; early works, canzonets and madrigals, show impatience of conventional restraint and desire for new progressions; 1603 became maestro to duke; 1607 produced first opera, *Orfeo*; 1613 maestro at St. Mark's, Venice; after 1637, when first opera house opened in Venice, M. composed many successful operas; almost none of his works are extant; remarkable as *compr.* who, by novel progressions in his madrigals, etc., established modern music despite opposition of adherents of older polyphonic school, the principles of which, as illustrated in older church music, suffered unduly from his success; in dramatic music his innovations were enlarging orch., inventing new combinations, using tremolo of strings, making freer and more dramatic recitative.

**Moody, Charles Henry**, *orgt.* b. Stourbridge, Worcestershire, Mar. 22, 1874. Pupil of T. W. Morgan; *orgt.* at Tenbury, Wells, Wigan, Coventry, and since 1902 at Ripon Cath.; *condr.* of choral soc. and festival choirs at Wigan, Coventry, Ripon; lecturer on mus.; published *Festival Magnificat, Mus. and Emotion, Evolution of Ecclesiastical Mus., Choir Boy in the Making* and, under pseud. **Coulthart Brayton**, songs.

**Moody, Fanny**, *soprano*. b. Redruth, Nov. 23, 1866. Pupil of Mme. Sainton-Dolby; début with Carl Rosa Co. 1887; after 1894 sang in Italian opera at Covent Garden and Drury Lane; gave costume recitals; successful in concerts in England and provinces; married **Southcote Mansergh**, bass, whose stage name is **Charles Mannors**; they have given many concerts together, and opera presentations in English.

**Moore, Graham Ponsonby**, *pst., writer*. b. Ballarat, Australia, Apr. 14, 1859. Pupil of Kullak at Berlin Cons. and of Scharwenka and Moszkowski; prof. at Royal Coll. Mus., London,

and examiner for R. A. M.; *compr.* chiefly for pf. (*Concertstücke*, studies, nocturnes, archaic dances, etc.).

**Morales** (mō-rā'-lēth), **Cristoforo** [**Cristobal**], *compr.* b. Seville, Jan. 2, 1512; d. Malaga, June 14, 1553. Member of Papal Chapel 1535-40; maestro di cappella, Toledo, 1544-45; singer at Malaga Cath. 1551; probably returned to Seville 1552; composed 16 masses, several motets and magnificats, some of which are sung annually in Papal Chapel.

**Morgan, George Washbourne**, *orgt.* b. Gloucester, England, Apr. 9, 1822; d. Tacoma, Wash., July, 1892. Pupil of J. Amott; *orgt.* in several churches in England, and after 1854 in New York; gave concerts on Boston Music Hall organ.

**Morgan, John Paul**, *orgt.* b. Oberlin, O., Feb. 13, 1841; d. Oakland, Cal., Jan., 1879. For many years in New York as *orgt.* and *compr.*, chiefly of org. and church music; translated Richter's *Manual of Harmony*; his wife made English versions of words to many songs and cantatas.

**Morhange**, *see* **Alkan**.

**Morlacchi** (mor-lāk'-ki), **Francesco**, *compr.* b. Perugia, June 14, 1784; d. Innsbruck, Oct. 28, 1841. Studied with Mazzetti, Caruso, Zingarelli, and Martini; after writing church music, he turned to opera, 1803, with such success that in 1810 he became capellmeister of Italian opera at Dresden; wrote more operas, masses, and oratorios; one of those who are said to have combined Italian and German qualities.

**Morley, Charles**, *see* **Behr, F.**

**Morley, Thomas**, *compr.* b. London, 1557 or 1558; d. there, about 1602. Pupil of W. Byrd; Mus. Bac. Oxford 1588; *orgt.* at St. Giles's and at St. Paul's; gentleman of Chapel Royal 1592; license to print granted 1598; composed canzonets or short "ayres" for 3 or 4 voices, madrigals, harpsichord pieces in Fitzwilliam Virginal Book, settings of some Shakespeare songs, etc.; wrote first treatise on music published in England, *A plaine and easie introduction*, and a book of *Consort lessons*; highly praised by

contemporaries and valued now for melodiousness and cheerfulness of music.

**Mornington, Garret Colley Wellesley, Earl of**, *compr.* b. Dangan, Ireland, July 19, 1735; d. Kensington, London, May 22, 1781. Practically self-taught; founded Academy of Music, Dublin, 1757; prof. of music at Dublin Univ. 1764-74; created Earl of M. 1760; won Catch Club prizes 1776, '77, and for glee *Here in cool grot* in '79; Bishop edited collection of his glees; father of great Duke of Wellington.

**Morse, Charles Henry**, *orgt., teacher.* b. Bradford, Mass., Jan. 5, 1853. Pupil at N. E. Cons. of J. C. D. Parker, Emery, and G. E. Whiting, at Bost. Univ. Coll. of Music under Parker, Paine, etc., and privately with Baermann and Perabo; teacher at N. E. Cons. 1873-78; director at Wellesley Coll. 1875-84; founder and director 1885-91 of Northwestern Cons. at Minneapolis; then orgt. and director at Plymouth Church, Brooklyn; musical director Dartmouth Coll. 1901; organized and directed several societies, among them Am. Guild Orgts.

**Moscheles** (mo'-shel-es), **Ignaz**, *pst., teacher.* b. Prague, May 30, 1794; d. Leipzig, Mar. 10, 1870. Son of Jewish merchant; pupil of D. Weber at Prague Cons. (played own concerto in public at 14), of Albrechtsberger and Salieri at Vienna; prepared pf. score of *Fidelio* under Beethoven's direction; as pst. rivalled Meyerbeer and Hummel; in course of successful tours gave lessons to Mendelssohn at Berlin; 1821-46 lived in London, teaching, playing, conducting Philharmonic Soc.; 1846 joined friend Mendelssohn as pf. teacher in Leipzig Cons., where he long continued to teach many pupils who later became distinguished; playing was energetic, brilliant, and rhythmical; though his methods of tone production by touch were those afterward developed by Liszt, Chopin, and other more modern writers; improvisation said to have been remarkable, and compositions uneven in value, though always well written; those

most likely to endure are concertos, 24 études and *Charakteristische Studien*; published letters and autobiography, *Aus Moscheles Leben*.

**Mosenthal** (mō'-sen-täl), **Joseph**, *vl., cond.* b. Kassel, Nov. 30, 1834; d. New York, Jan. 6, 1896. Pupil of father and Spohr; member of Spohr's orch.; came to U. S. 1853; orgt. and choirmaster Calvary Church, N. Y. 1860-87; cond. Mendelssohn Glee Club after 1867; one of 1st vlms. in Philharmonic Orch.; 2d vln. in Mason-Thomas quartet; published hymns and songs.

**Moszkowski** (mos-kof'-ski), **Moritz**, *pst., compr.* b. Breslau, Aug. 23, 1854. Son of Polish gentleman; pupil at Dresden Cons. and those of Stern and Kullak in Berlin; taught at the latter; 1873 gave first concert in Berlin; thereafter played in Warsaw, Berlin, and Paris, where he settled 1897; member Berlin Acad. 1899; without deep originality, composes refined and charming music, *From Foreign Parts*, Op. 23, and *Spanish Dances* for pf., 4 hands, pf. concerto, symphony *Jeanne d'Arc*, *Phantastischer Zug* for orch., and opera *Boabdil*.

**Mottl, Felix**, *cond.* b. Unter-St. Veit, near Vienna, Aug. 24, 1856; d. July 3, 1911. Boy soprano at Löwenburgische Convict, prepar. school for imperial chapel; at Vienna Cons. under Hellmesberger, Dessoff, Bruckner, etc., gained highest honors; cond. of Richard Wagner Verein in Vienna, and at Bayreuth Festival 1876; cond. at Karlsruhe Opera 1880-1903, also of Philharmonic concerts there; as traveling conductor in London and in New York (for season 1903-04, including first performances there of *Parsifal*) won great renown; cond. Munich 1904-08; composed 3 operas, song cycle, edited works of Berlioz, Cornelius, and Liszt.

**Moussorgsky** (mö-sorg'-ski), **Modest Petrovitch**, *compr.* b. Karev, prov. Pskov, Russia, Mar. 28, 1839; d. St. Petersburg, Mar. 28, 1881. Of musical parents, pupil of Herke [Gerke] while at military school; entered regiment at 17; acquaintance with Balakirev and member of his school led to experiments in composition;



resigned from regiment at 22 and thereafter had long struggle with poverty and bad habits; lived in St. Petersburg 1870-81; nat'l opera *Boris Godounov* has held stage; other operatic works and many songs give evidence of sincere endeavor to express humanitarian views in realistic music; much work posthumously edited by Rimsky-Korsakov.

**Mouton** (mō-tōn), **Jean de** [properly **Jean de Hollinque**], *compr.* b. Holling (?), near Metz, about 1475; d. St. Quentin, Oct. 30, 1522. Pupil of Josquin; singer in chapels of Louis XII and Francis I; canon at Théroutanne and St. Quentin; teacher of Willaert; composed masses and motets, highly valued by contemporaries.

**Mozart** (mōt'-sart), **Johann Georg Leopold**, *compr.* b. Augsburg, Nov. 14, 1719; d. Salzburg, May 28, 1787. Choir boy at Augsburg and Salzburg; gave lessons to support himself while studying law; vlt. in Bishop's orch. 1743, court *compr.* 1762; composed 12 oratorios, symphonies, serenades, etc.; married Anna Maria Pertlin; two children who grew up were daughter, **Maria Anna** called **Nannerl** (1751-1829), and son.

**Mozart, Johannes Chrysostom Wolfgang Amadeus**, *compr.* b. Salzburg, Jan. 27, 1756; d. Vienna, Dec. 5, 1791. The last of his Christian names is his own substitution for Theophilus and Gottlieb. Very many details of his career as a wonder child are known; when he was six and his sister eleven, their father exhibited them at Munich and Vienna (where they played to Maria Antoinette) and later at many European courts, reaching Paris 1763, where they played before Mme. de Pompadour and where M's first compositions were printed; in London played with J. C. Bach, and after three years' absence, during which both children were seriously ill, returned to Salzburg, 1766. Going to Vienna, after an attack of smallpox at Olmütz, M. played before Emperor Joseph II, wrote first operas, *La finta semplice*, and *Bastien und Bastienne*; conducted, for the first time, his solemn mass; 1769-71, on journey to Italy, where M. received

many honors, and composed some operas, for the production of which he visited Milan in 1771 and 1772; as concertmaster to Bishop of Salzburg, M. wrote several operas, concertos, etc., without adequate return; resigned to go on fruitless journey to Paris with his mother, who died there, 1778; resumed position at Salzburg and became court *orgt.*, but finally went to Vienna, where, 1789, he became imperial *compr.*; married Constance Weber 1781; composed *Le nozze di Figaro*, 1785, which was almost a failure because of the intentionally poor singing of the Italian company; both *Figaro* and *Don Giovanni*, 1787, were successful at Prague; on journey to Germany, 1789, played *org.* at Thomaskirche, Leipzig, and at Potsdam before Fr. Wilhelm II, whose offer of position of capellmeister M. refused from motives of patriotism. Composed *Così fan tutte* 1790 and *Die Zauberflöte* 1791 for Vienna, *La clemenza di Tito* for Prague 1791; his last work is said to be the *Requiem*, of which authorship is contested; he died of malignant fever and was buried cheaply in the common lot, his few friends having failed to accompany his body to the grave because of storm. In Jahn's authoritative biography many details of his personality are given, his gaiety, his fondness for dancing and billiards, his habits of working at night, his generosity, and his improvidence. As a *compr.* he was extraordinarily fluent; he often thought his works out beforehand, but often seemed to pour them out spontaneously; once written, they were seldom altered. His chief works are his operas, of which he composed 20; he also wrote for voices 15 masses (some others have been attributed to him), *Kyries*, *Misereres*, songs, etc.; for orchestra he composed 41 symphonies, *divertimenti*, serenades, marches, concertos for vln., clarinet, etc., 10 quintets, 60 quartets, 25 pf. concertos, 42 pf. sonatas, and many smaller pieces. Songs are very few, *Das Veilchen* the one most frequently found on programs; pf. and chamber music of style which is charming in its very melodious simplicity; his symphonies mark great

advance in instrumental writing; his first improvement was substitution of more dignified and refined minuets; later he developed resources of the orchestra so that the whole effect is much richer than in Haydn's symphonies, although M. never attained the depth and nobility of Beethoven. His operas were at first in the simple Italian style, then after attempting to imitate the French opera as reformed by Gluck, in *Figaro* and *Don Giovanni* he attained a style of his own never equalled for mixture of dignity, grace, exquisitely comic feeling, and beauty; he combines Italian vivacity with German poetic truthfulness within his own personality.

**Muck** (mook), **Karl**, *condr.* b. Würzburg, Oct. 22, 1859. Early lessons from father, chancellor and amateur mus.; studied philosophy at Heidelberg and Leipzig, music at Leipzig Cons. under Richter and Reinecke; *condr.* at Zurich 1880-81, Salzburg 1881-82, Brünn 1882-84, Graz 1884-86, Prague 1886-92, and, since 1892, court capellmeister at Berlin Royal opera; conductor of Boston Symph. Orch. 1906-08, again 1912-, and at Bayreuth 1901, 1902, '04, '06.

**Muffat, Georg**, *compr.* b. Schlettstadt, about 1645; d. Passau, Feb. 23, 1704. Studied Lully's style in Paris; orgt. Salzburg Cath., then to Bishop of S., then capellmeister to Bishop of Passau; published instrumental sonatas, concertos, some 50 dance pieces for 4 and 8 vlns., etc., together with instructions in playing string instruments.

**Müller, Carl Christian**, *compr., teacher.* b. Meiningen, Germany, July 3, 1831. Parents cultivated musical amateurs; showed decided musical bent at an early age and was given instruction in piano playing and harmony by members of the ducal orchestra. In 1854 he came to New York and connected himself with a firm of piano makers, later joining the theatre orchestra of Barnum's Museum, of which he became leader. In 1864 he turned his attention to teaching, making a specialty of the piano and harmony; member of the faculty of the New York College of Music; some of his pupils have risen

high in professional circles. Compositions include nearly all forms: two overtures, an *Idyl*, a *Suite* in G minor, a symphony in D minor, a *Scène* for tenor and orchestra, and other pieces for orchestra; in chamber music, a sonata for violin and piano and three string quartets; pieces for piano solo and with other instruments, three sonatas, preludes and postludes for the organ, songs, quartets and anthems; some of the large works have been performed by the Manuscript Society and by Theodore Thomas. He translated Sechter's treatise *The Correct Order of Fundamental Harmonies*, a valuable work of reference in musical theory. Lives in New York City (1910).

**Muris** (mü-ris'), **Johannes de**, *theorist.* Disciple of Franco; trained at Oxford; author of treatise *Speculum musicae* in 7 books, on theory and practise of music; large claims have been made for him, but influence appears to have been rather conservative than innovating.

**Murska, Ilma di**, *dram. soprano.* b. Croatia, 1836; d. Munich, Jan. 16, 1889. Pupil of the Marchesi in Vienna; début Florence 1862; had great success in almost all capitals; America 1873-76; voice was brilliant, with range of nearly 3 octaves; taught in N. Y. for short time, but retired to Munich some years before her death.

**Musin** (mü-zan), **Ovide**, *vlt.* b. Mandrin, near Liège, Sept. 22, 1854. Studied at Liège Cons. with Heynberg and Léonard, and with latter at Paris Cons., where he also taught a year; successful tours around the world; taught at Liège Cons. after 1897, prof. after 1898; teaching in N. Y. 1908-10.

**Musiol, Robert Paul Johann**, *compr., writer.* b. Breslau, Jan. 14, 1846; d. Fraustadt, Oct. 18, 1903. Studied at Seminary of Liebenthal, Silesia; teacher and cantor at Röhrsdorf, near Fraustadt, 1873-1891; author of *Catechismus der Musikgeschichte*, editor of several music lexicons, biographies of Fritze, Körner, and Hugo Brückler; contributed to periodicals, etc.



## N

- Nachbaur** (näk'-bour), **Franz**, *tenor*. b. Schloss Giessen, near Friedrichshafen, Mar. 25, 1835; d. Munich, Mar. 21, 1902. Pupil of Pischek while at Stuttgart Polytechnic; chorister at Basle; sang at Lunéville, and, after study with Orth and Lamperti, at Mannheim, Hanover, Prague, Darmstadt, Vienna, finally at Munich 1866-90; created part of *Walther* in *Die Meistersinger*; great repute in Germany.
- Nachez** (nä-shez'), **Tivadar**, *vt.* b. Pesth, May 1, 1859. Studied with Sabatil, Joachim at Berlin, and Léonard at Paris; from headquarters in Paris made successful Continental tours; settled in London 1889, where he is popular as concert player; composed concertos, Hungarian rhapsodies and dances, etc.
- Nadaud** (nä-dō), **Gustave**, *compr.* b. Roubaix, France, Feb. 20, 1820; d. Paris, Apr. 28, 1893. Distinguished *compr.* of chansons, of which he published some 15 volumes, usually to his own words; also wrote 3 operettas (*Le docteur Vieuxtemps*, etc.).
- Nägeli** (nä'-gě-li), [**Johann**?] **Hans Georg**, *compr., publisher*. b. Wetzikon, near Zürich, May 16, 1773; d. there, Dec. 26, 1836. Publisher at Wetzikon of editions of Handel and Bach, and new works by Clementi, Cramer, and Beethoven, into whose sonata, Op. 31, No. 1, he interpolated four measures; founder and president of association for cultivation of music; held popular singing classes, composed songs (*Lied vom Rhein, Life let us cherish*), choruses, etc.
- Nanini** (nä-ně'-ni), **Giovanni Maria**, *compr.* b. Vallerano, about 1540; d. Rome, Mar. 11, 1607. Pupil of Goudimel; maestro at Vallerano, and 1571-75 at Sta. Maria Maggiore at Rome; founded music school where Palestrina and nephew, Bernardino, taught; member of choir 1577 and maestro 1604 at Sistine Chapel, where a Christmas motet of his is annually sung; composed madrigals and psalms distinguished even for that great period.
- Nappravnik** (nä-präv'-nĕk), **Eduard Franzevich**, *compr., cond.* b. Bejst, Bohemia, Aug. 24, 1839. Son of teacher, early orphaned; studied at Prague org. school and with Kittl, and at school for psts., where he later taught; 1861 cond. of Prince Yusupov's private orch. at St. Petersburg; 1863 orgt. at opera, 1867 2d conductor, and 1869 conductor; 1869-81 conducted concerts of Mus. Soc.; carried further Liadov's reforms, including native works in opera répertoire, etc.; *compr.* of several operas, overtures, Russian and Bohemian songs, etc.
- Nardini** (när-dē'-ni), **Pietro**, *vt.* b. Fibianna, 1722; d. Florence, May 7, 1793. Studied at Leghorn and with Tartini at Padua; soloist in Stuttgart court orch. 1753-67; lived with Tartini at Leghorn 1767-70; director of mus. for Duke of Tuscany; L. Mozart praised sentiment and taste of his playing; composed concertos, sonatas, solos, duets, quartets, and trios, 6 of each, of some interest but old-fashioned.
- Nares, James**, *orgt., compr.* b. Stanwell, Eng., April [baptized Apr. 19], 1715; d. London, Feb. 10, 1783. Chorister in Chapel Royal under Gates, Croft, and Pepusch; deputy orgt. Windsor; orgt. of York Cath. 1734 and of Chapel Royal 1756, where he became master of children 1757; took prize for catch, published harpsichord lessons, catches, and (most important) 20 anthems.
- Naumann** (nou'-männ), **Emil**, *writer*. b. Berlin, Sept. 8, 1827; d. Dresden, June 23, 1888. Studied with Schnyder von Wartensee, with Mendelssohn, at Leipzig Cons., and at Bonn Univ.; mus. dir. at court church in Berlin 1856; Ph.D. Univ. Berlin; lecturer on hist. at Dresden Cons. 1873; wrote on opera (against Wagner), on special periods of history, and *Die Tonkunst in der Kulturgeschichte* (greatest work, translated as *History of Mus.*; admirably clear and readable, though not always trustworthy in dates, etc.).

**Nava** (nä'-va), **Gaetano**, *singing teacher*. b. Milan, May 16, 1802; d. there, Mar. 31, 1875. Son of guitar player and compr.; after college education, pupil of Federici at Milan Cons., where he taught harmony and singing after 1837; Santley among pupils; believed in development as opposed to forcing; wrote method, several books of vocalises and church music.

**Navratil** (nä-v-rä'til), **Karl**, *compr.* b. Prague, April 24, 1867. Pupil of Ondricek and Adler; composed in larger forms, operas, symphony, 5 symph. poems, concertos for pf. and vln.

**Nedbal**, **Oskar**, *viola player*. b. Tabor, Bohemia, Mar. 26, 1874. Pupil of Dvořák and Bennewitz at Prague Cons.; member of Bohemian Quartet (with K. Hoffmann, Suk, and Wihan) 1891-1906; cond. Bohemian concerts in Vienna and London, of Prague Philharm. Soc. until 1906; composed for own instrument.

**Neefe** (nä-fë), **Christian Gottlob**, *orgt.*, *compr.* b. Chemnitz, Feb. 5, 1748; d. Dessau, Jan. 26, 1798. Studied law at Univ. of Leipzig, but influenced by J. A. Hiller composed operettas, and 1777 became cond. of traveling co.; orgt. at Bonn after 1782, where he was Beethoven's teacher; accomp. and manager at Bonn 1788-94; then cond. at Dessau; last years in great poverty; wrote and arranged several operas, composed church mus., etc.

**Neidlinger** (nid'-ling-er), **William Harold**, *compr.* b. Brooklyn, July 20, 1863. Pupil of Dudley Buck and C. C. Müller; after some years abroad (he taught singing in Paris), settled in Chicago; later in New York; compr. of 2 operas, and many admirable songs.

**Neitzel** (nit'-zel), **Otto**, *pst., writer*. b. Falkenburg, Pomerania, July 6, 1852. Studied at Kullak's Acad. and at Berlin Univ.; concert tour with Lucca and Sarasate; cond. at Strassburg 1878-81; taught at Strassburg Cons., Moscow Cons. 1885, at Cologne since 1887; lectured in U. S. 1906; critic for *Kölnische Zeitung*, author of *Führer durch die Oper*, compr. of several operas.

**Neri** (nä'-ri), **Filippo**, *compr.* b. Florence, July 21, 1515; d. Rome, May 26, 1595. Holy orders 1551; for his lectures in oratory of San Girolamo and later at Sta. Maria, Animuccia and Palestrina composed *Laudi spirituali* from which developed the "oratorio"; N. organized seminary 1575; canonized 1622.

**Neruda** [or **Norman Neruda**], **Wilma**, *see* Hallé, Lady.

**Nessler**, **Victor E.**, *compr.* b. Baldenheim, Alsace, Jan. 28, 1841; d. Strassburg, May 28, 1890. While student of theology, studied mus. with Stern and produced successful opera (*Fleurette* 1864) and turned to music; after further study in Leipzig, was chorusmaster and cond. at several theatres there; composed 12 operas, of which *Der Rattenfänger von Hameln* and *Der Trompeter von Säckingen* have been extremely popular, especially in Germany; though he had certain gift of popular melody, never attained any original heights.

**Nesvadba** (nes-väd'-ba), **Joseph**, *condr.*, *compr.* b. Vyskeř, Bohemia, Jan. 19, 1824; d. Darmstadt, May 20, 1876. Student of philosophy at Prague, where he produced opera *Blaubart*; cond. at Carlsbad, Olmütz, Graz, Prague, Italian opera at Berlin, Hamburg; after 1864 court capellmeister at Darmstadt; compr. of Bohemian songs and dances.

**Nešvera** (nesh-vä'-rä), **Joseph**, *compr., choirmaster*. b. Proskoles, Bohemia, Oct. 24, 1842. Choir director at Prague, Königgrätz, and Olmütz Cath.; compr. of 3 operas, symphony, septet, much vln. and pf. music, and distinguished church mus.

**Neuendorff** (noi-en-dorf), **Adolf**, *condr.* b. Hamburg, June 13, 1843; d. New York, Dec. 4, 1897. Came to U. S. 1855; pupil of Matzka, Weinlich, and Schilling; début as pst. 1859; vlt. in N. Y. theatre and in Brazil; cond. in Milwaukee and N. Y., in Acad. of Mus., of Philharmonic Soc., and (after period of concert direction in Boston, of conducting Juch Opera Co. and of living in Vienna) of Metropolitan Orch.; composed operas, songs, etc.; of importance because of early introduction of Wagner's music in



U. S. and Mexico; first performance of *Lohengrin* and *Walküre* during his term as cond. at Stadt Theatre, N. Y., 1867-71; gave Wagner Festivals with Th. Thomas.

**Neukomm** (noi-kom), **Sigismund, Ritter von**, *compr.* b. Salzburg, July 10, 1778; d. Paris, Apr. 3, 1858. Pupil of Weissauer, M. Haydn, and J. Haydn, who took great interest in him; cond. German opera at St. Petersburg 1807; later in Paris, friend of Cherubini, pst. to Talleyrand; ennobled for *Requiem* on Louis XVI; court director to Dom Pedro of Brazil 1816-21; traveled with Talleyrand; lived alternately in Paris and London where he was extremely popular until eclipsed by Mendelssohn in 1837; composed about 1000 works, oratorios, masses, operas, org. and pf. pieces, all now forgotten.

**Neumann** (noi-män), **Angelo**, *tenor*. b. Vienna, Aug. 18, 1838; d. Prague, Dec. 19, 1910. Début 1859; sang at Cracow, Pressburg, and Vienna, 1862-76; managed traveling Wagner opera company, and operas in Leipzig, Bremen, and Prague; settled in Bremen; since 1885 in Prague as director of Landestheatre; author of *Reminiscences*.

**Neupert** (noi'-pert), **Edmund**, *pst.*, *compr.* b. Christiania, Apr. 1, 1842; d. New York, June 22, 1888. Pupil at Kullak's Acad.; teacher there, at Stern Cons., at Copenhagen Cons. 1868, at Moscow Cons. 1881; after 1883 in N. Y., where he was known as excellent teacher, and concert performer; wrote useful *Technical Studies*, *Studies in Style*, etc.

**Nevada** [pseud. for Wixom], **Emma**, *dram. sop.* b. Alpha, near Nevada City, Cal., 1862. Pupil of Mme. Marchesi; début London 1880; sang in prominent Italian cities, Paris 1883, alternate nights with Patti 1885, etc.; married Dr. Palmer 1885; voice light, of moderate power, especially effective in staccato and chromatic passages.

**Nevin, Arthur Finley**, *compr.* b. Apr. 27, 1871, at Edgeworth, Pa. Father, Robert P., was prominent locally as a musician and composer of political

songs, and later as editor and publisher of the *Pittsburg Times* and *Sunday Leader*; educated in the New England Conservatory of Music and in Berlin, where he studied composition with O. B. Boise; early works were the comic operas *The Economites*, referring to the socialistic community near Pittsburg, and *The Candy Man*, produced by amateurs; in 1906 he completed his grand opera *Poia*, based on a legend of the Blackfeet Indians, among whom Nevin lived for two years gathering material; this opera was first given in Pittsburg, Jan. 16, 1907; produced in Berlin, April 15, 1910; other compositions are *Auf Wiedersehen*, *Lorna Doone* suite, *From Edgeworth Hills*.

**Nevin, Ethelbert Woodbridge**, *pst.*, *compr.* b. Edgeworth, Pa., Nov. 25, 1862; d. New Haven, Conn., Feb. 17, 1901. After study in Dresden, pupil of Lang and Emery in Boston, and of Von Bülow, especially of Klindworth, and Bial at Berlin; taught in Boston; abroad again 1892 in Paris, Berlin, and Italy, teaching and composing; had great talent for composition in smaller forms for pf. and charming songs; *Narcissus* probably his best known piece.

**Nevin, George Balch**, *compr.* b. Shipensburg, Pa., March 15, 1859. Educated at State Normal School, and at Lafayette College, Easton, Pa.; pupil in music of Julia E. Crane and Louis Arthur Russell; filled several good choir positions as baritone soloist; compositions in all vocal forms; has been especially successful in church music; some of his well-known pieces are *Bells of Shandon*, *Song of the Armorer*, the Christmas cantata *The Adoration*, and the Easter cantata *The Crucified*; Nevin is not a professional musician, and lives at Easton, Pa.

**Niccolini**, *see* **Nicolini**.

**Nicholl, Horace Wadham**, *compr.* b. Tipton, near Birmingham, Mar. 17, 1848. Pupil of father and orgt. S. Prince; orgt. at Dudley, at Stoke-on-Trent, at Pittsburg, U. S., after 1870, and at N. Y. 1879; taught in Pittsburg and 1888-95

at Miss Porter's School, Farmington, Conn., with Boekelmann; editor org. dept. Freund's *Music Trades Review*, contributor to *Courier* and other periodicals; composed symphonies, symph. poems, cycle of 4 oratorios, widely-known org. pieces, etc.

**Nichols, Marie**, *vt.* b. Chicago, Oct. 16, 1879. Pupil of E. Mollenhauer in Boston, of Halir in Berlin, and Debroux in Paris; début Boston 1899; played with Bost. Festival Orch. 1899-1901, with Berlin Philharmonic 1903, concerts in London and Paris 1903, and with Boston Symph. Orch. 1905; made long concert tours of U. S.

**Nicodé** (ni-kō'-dā), **Jean Louis**, *pst.*, *compr.* b. Jerczik, near Posen, Aug. 12, 1853. Pupil of father, Hartkäs (orgt.), and of Kullak, Wüerst, and Kiel at Kullak's Acad.; taught in Berlin and established Nicodé concerts; after concert tour through Galicia and Roumania with Mme. Artôt, prof. at Dresden Cons. 1878-85; director Philharmonic Concerts 1885-88; dir. Dresden Neustädt Chorgesangverein after 1893; both as pst. and cond. he is keen and appreciative interpreter; compositions strong and sound, mostly in larger forms, symph. poems, *Das Meer* symph., 1888, for chorus and orch., full of daring imagination, and *Gloria*, 1906, for large orch., chorus of men and boys, in 6 long movements.

**Nicolai** (ni'-ko-li), **Otto**, *compr.* b. Königsberg, June 9, 1810; d. Berlin, May 11, 1849. Pupil of father in pf. playing, and, after he had run away at 16, of Zelter and Klein in Berlin, under protection of Justizrath Adler; while orgt. to Prussian embassy at Rome, 1833, studied Italian mus. under Baini; capellmeister at Vienna Th. 1837-38, when he returned to Rome; court capellm. Vienna 1841-47; founder of Philharmonic Soc.; capellm. Berlin opera and Domchor 1847; composed 5 operas which had great popularity in Italy, where N. was taken for native, two of which were revised for German stage (*Der Templer* and *Die Heimkehr des Verbannten*); work on which fame rests is fresh, humorous *Die lustigen*

*Weiber von Windsor* (*The Merry Wives of Windsor*), brilliantly produced May, 1849, which has had great success.

**Nicolini** (nik-o-lē'-ni), [or **Niccolini**], **Giuseppe**, *compr.* b. Piacenza, Jan. 29, 1762; d. there, Dec. 18, 1842. Studied at Naples with Insanguine; after 1793 brought out about 48 operas; maestro at Piacenza Cath. 1819; and thereafter chiefly devoted to church music; comp. 40 masses, about 100 psalms, etc.

**Niecks, Frederick** [orig. **Friedrich**], *writer.* b. Düsseldorf, Mar. 3, 1845. Vln. pupil of Langhans, Grünwald, and Auer; début at 12; from 13-21 member of concert orch. and student in private and at Leipzig Univ.; 1868 orgt. and viola player in quartet in Dumfries, Scotland; contributor to *Monthly Mus. Record* after 1875; became prof. mus. at Edinburgh Univ. 1891; distinguished lecturer and writer; author of *Dict. of Mus. Terms*, *Chopin as Man and Musician*, *Programme Music in the Last Four Centuries*.

**Niedermeyer** (nē'-der-mī-er), **Louis**, *compr.*, *teacher.* b. Nyon, Switzerland, Apr. 27, 1802; d. Paris, Mar. 13, 1861. Pupil of Moscheles, Förster, Fioravanti, and Zingarelli; intimate with Rossini; taught and composed songs in Geneva; in Paris after 1823, except for two years in Brussels; produced 4 operas all unsuccessful (*Adieu à la France* from *Maria Stuart* is familiar); reorganized Chorons' institute for church music, now under gov't subvention as Ecole N.; founded with Ortigue journal *La maîtrise* and published *Méthode d'accomp. du plain chant*, harshly criticized; composed church music of some value.

**Niemann** (nē'-män), **Albert**, *dram. tenor.* b. Erxleben, near Magdeburg, Jan. 15, 1831. Singing at Dessau in small parts, when discovered and taught by F. Schneider and Nusch, a baritone; after singing at Hanover, and further study with Duprez in Paris, sang at Halle, Stuttgart, Hanover, and other towns, finally at Berlin 1866-89 when he retired; of heroic build and voice, selected by Wagner for *Tannhäuser*,



Paris, 1861, and for *Siegmond* in *Trilogy*, Bayreuth, 1876, and sang all Wagner parts in U. S. 1886-88.

**Nikisch** (nik'-ish), *Hungar, cond. b.* Szent Miklos, Hungary, Oct. 12, 1855. Father bookkeeper to Prince Lichtenstein; very precocious musical ability; appeared as pst. at 8; pupil at Vienna Cons. of Dessoff, Schenner, and Hellmesberger; prizes for vln. playing and sextet; 1874 vlt. in court orch., 1878 2d cond. under A. Neumann at Leipzig Th. and 1882 first cond., attaining great distinction; 1889-93 cond. Boston Symph. Orch.; director and cond. Budapest opera 1893-95; cond. Leipzig Gewandhaus 1895; later, visiting cond. Berlin Philh., Hamburg Philh., and in St. Petersburg; he gained much admiration in Paris and London 1897 and following years as virtuoso cond.; one of first to conduct habitually without score.

**Nilsson, Christine, dram. soprano. b.** Sjoabel, near Wexio, Sweden, Aug. 20, 1843. Pupil of Baroness Leuhausen, F. Berwald, and Wartel in Paris; début Th. Lyrique 1864 and sang there till 1866, at Paris Opéra 1868-70; in America 1870-72, 1873-74; has been very popular on Continent and in London, where she gave farewell concert 1888; voice was not powerful but skillfully managed and her acting (especially of *Marguerite* in *Faust*) was restrained and effective; living in Paris (1914).

**Nohl (nöl), Carl Friedrich Ludwig. b.** Iserlohn, Dec. 5, 1831; d. Heidelberg, Dec. 15, 1885. Entered profession of law after study at Bonn, Heidelberg, and Berlin; 1858 turned to music; pupil of Dehn and Kiel; prof. at Munich 1865-68, lecturer and prof. at Heidelberg after 1872; edited and wrote many valuable works on Beethoven (life, letters, contemporary judgments, etc.) and on Mozart, etc.; almost all translated.

**Nordica, Lillian, dram. sop.** [real name Lillian Norton]. b. Farmington, Me., May 12, 1859. Pupil of John O'Neill, and at N. E. Cons.; concert début Boston 1876; traveled in Europe as soloist with Gilmore's Band 1878; pupil of Sangiovanni in Milan;

operatic début Brescia 1879; sang in Berlin, St. Petersburg and other cities; Paris Opéra 1881; after marriage to F. A. Gower and his disappearance in balloon, did not sing until 1887, in London, where she appeared regularly until 1893; at Metropolitan, N. Y., from 1893-1908, with some interruptions; 1894 at Bayreuth; 1910 great success in Paris as *Isolde*; 2d husband Z. F. Doeme, 3d G. W. Young; voice of considerable power constantly developed, so that she was able to undertake difficult Wagnerian parts; success in concerts.

**Nordraak** (nor'-dräk), *Rikard, compr. b.* Christiania, June 12, 1842; d. Berlin, Mar. 20, 1876. Pupil of Kiel and Kullak; collected and edited Norwegian folk-music; had great influence on Grieg; composed incidental music to Björnson's plays, pf. mus., etc., with Scandinavian characteristics.

**Norris, Homer Albert, compr. b.** Wayne, Me., 1860. Pupil of Marston, Turner, Emery, and Chadwick at N. E. Cons. and of Guilmant, Dubois, Godard, and Gigout in Paris; orgt. at Lewiston and Portland, Me., at Ruggles St. Bapt. Ch., Boston, and since 1904 at St. George's, New York; author of *Practical Harmony on French Basis* and *Art of Counterpoint*; very successful teacher of harmony, almost only American who has not followed the more voluminous Leipzig and Munich methods; compr. of about 50 songs, to words by Kipling and other modern poets, of cantata *Nain* and *Flight of the Eagle*, passages from Walt Whitman for soprano, tenor, and baritone, on very modern and original theory of progressions.

**Noskowski** (nos-koff-ski), *Sigismund, compr. b.* Warsaw, May 2, 1848; d. Aug., 1909. Pupil at Warsaw Inst.; invented music notation for blind; pupil of Kiel and Raif at Berlin; cond. at Constance; director of mus. soc. and prof. at Cons., Warsaw; composed symphonies, symphonic poem, variations, overture, quartet, ballet, operas, and pf. mus., national in character.

**Notker** [called *Balbulus*], *monk, compr., writer.* b. Elgg or Jonswill, 830; d. St. Gall, April 6, 912. Chiefly distinguished for development of sequences (some of his still extant) and for 4 treatises, one on plain song, the others on theory and organs; some attribute these writings to N. Labbeo, monk at St. Gall in the tenth century.

**Nottebohm** (not'-të-bôm), **Martin Gustav**, *writer.* b. Lüdenscheid, near Arnsberg, Westphalia, Nov. 12, 1817; d. Graz, Oct. 29, 1882. Studied at Berlin with Berger and Dehn, at Leipzig with Schumann and Mendelssohn, at Vienna with Sechter; taught pf. and comp. at Vienna; edited Beethoven's sketch books and carefully investigated many details of his career; compiled thematic lists of works of Beethoven and Schubert; coeditor of works of Beethoven, Mozart, Bach, etc.

**Nourrit** (nör-ri), *dram. tenor.* b. Paris, Mar. 3, 1802; d. Naples, Mar. 8, 1839. Son of **Louis N.** (1780-1831), also *tenor*; pupil of Garcia; début Opéra 1821; father's successor as leading tenor there 1825; teacher at Cons. 1827-37; mortified by engagement of Duprez as associate artist, left Paris in depression and committed suicide; extraordinarily skilful as singer and actor and very popular; created *Robert* in *Robert le Diable*, *Râoul* in *Les Huguenots* and many other parts.

**Nováček** (nô'-vâ-chek), **Ottokar Eugen**, *vt., compr.* b. Fehertemplom, Hungary, May 13, 1866; d. New York,

Feb. 3, 1900. Pupil of father, Dont, Schradieck, and Brodsky; Mendelssohn prize at Leipzig Cons. 1885; member of Gewandhaus Orch., of Brodsky Quartet, of Bost. Symph. Orch. 1889-92, of Damrosch Orch., N. Y., 1892-93, of Metropolitan Opera orch., sometimes playing vln., sometimes viola; retired from playing because of illness 1899; composed 3 string quartets, pf. concerto, caprices for pf. and vln., etc.; mus. distinguished by striking originality of idea and harmonic development.

**Novello, Vincent**, *publisher.* b. London, Sept. 6, 1781; d. Nice, Oct. 9, 1861. Chorister in Sardinian Chapel under Webbe; deputy orgt. to Webbe and Danby, orgt. at Portuguese embassy, and at Roman Catholic Chapel, Moorfields; pst. to Italian Opera; founder and occasional cond. Philharmonic Soc.; founder firm Novello, Ewer & Co., publishers, edited and published many valuable collections; firm carried on by his sons; daughter **Mary** married **Charles Cowden Clarke**, friend of Keats; daughter **Clara Anastasia** (b. London, June 10, 1818; d. Rome, 1908), very successful concert and oratorio singer in England and Germany; retired to Italy 1860.

**Novoviejski** (nô'-vô-vi-ey'-ski), **Felix**, *compr.* b. Wartenburg, 1875. Studied at Stern Cons., Berlin, at Church Music School, Ratisbon, and at Meisterschule, Berlin, where he won Meyerbeer prize; has composed 2 symphonies, an overture, and 2 oratorios.

## O

**Oakeley, Sir Herbert Stanley**, *compr.* b. Ealing, Middlesex, July 20, 1830; d. Edinburgh, Oct. 26, 1903. Pupil of Elvey, Moscheles, etc., at Leipzig Cons., of Schneider in Dresden, of Breidenstein at Bonn; 1865-91 prof. of mus. at Univ. of Edinburgh; holder of many honorary degrees; remarkable org. player, compr. of songs, anthems, etc.; promoter of music in Edinburgh, especially of "Reid" concerts.

**Obrecht** [also written **Hobrecht**, **Ober-tus**], *compr.* b. Utrecht, 1430; d. Ferrara, 1505; capellmeister 1465 at Utrecht (where he taught Erasmus); 1483-85 director of school of singing at Cambrai, 1489-1500 at Bruges; made trip to court of Lorenzo the Magnificent at Florence, possibly for a time in service of Duke of Ferrara; 1492 master at Antwerp Cath., where he was highly honored; prolific compr. of chansons and



masses, earliest compr. of passion music; follower of Okeghem in school of extremely elaborate counterpoint.

**Ochs** (oks), **Siegfried**, *condr.* b. Frankfurt-on-Main, Apr. 19, 1858. At first student of medicine; pupil at Berlin Hochschule of Kiel and Urban; benefited by friendship of Von Bülow; *condr.* of Philharmonischer Chor, which has grown into largest singing society in Berlin, where many new works are brought out; teacher and contributor to periodicals; composed operas (*In Namen des Gesetzes*), choruses, canons, etc.

**Ockenheim**, see **Okeghem**.

**Odington**, **Walter of** [or **Walter of Evesham**], *writer.* b. about 1250; d. about 1316. Benedictine monk; author of treatise *De speculatione musicæ* on notation, instruments, and descant; later life apparently concerned with mathematics and astronomy; first to emphasize major triad as real consonance.

**Oesten** (ést'-en), **Theodor**, *psst., compr.* b. Berlin, Dec. 31, 1813; d. there, Mar. 16, 1870. Pupil of Politzki, Böhmer, Rungenhagen, Schneider, etc.; played other instruments; popular as teacher and of great vogue as *compr.* of graceful and sentimental pieces (*Les premières violettes*, etc.).

**Offenbach** (of'-fen-bäk), **Jacques**, *compr.* b. Cologne, June 21, 1819; d. Paris, Oct. 5, 1880. Name originally **Levy**; son of Jewish cantor; pupil of Vaslin in 'cello playing at Paris Cons.; member of Opéra Comique orch.; composed song parodies of La Fontaine; 1849 *condr.* at Theatre Français and won recognition by composition of *Chanson de Fortunio* for Musset's *Chandelier*; produced several small pieces without much success; 1855-66 managed Bouffes-Parisiens Th. for himself, where he brought out many works; 1872-76 manager of Th. de la Gaîté; 1877 trip to America; composed about 90 operas in 25 years; established Parisian burlesque opera as type of light, gay spirit and pleasant melody, though music is often carelessly constructed; most noted works are *Orphée aux enfers*, *La belle Hélène*, *La grande duchesse de Gêrolstein*, and *Les contes d'Hoffmann*.

**Okeghem** (ok'-ë-hëm), [also written **Ockenheim**, **Okekem**, etc.], **Jean de**, *compr.* b. Termonde, E. Flanders, about 1430; d. Tours, 1496 [Grove]. 1443-44 chorister at Antwerp Cath.; pupil of Dufay and possibly of Binchois; *compr.* to Charles VII at Paris; *maitre de chapelle* to Louis XI, traveling in Spain and Flanders; founder of later Netherland school, marked by greater freedom of thought and extreme ingenuity of counterpoint; as teacher Ö. had high reputation; through Josquin Deprés and other pupils traditions of school widely spread.

**Olitzka**, **Rosa**, *dram. alto.* b. Berlin, Sept. 6, 1873. Pupil of Artôt and Hey; concert début Berlin, where father was cantor at Jewish synagogue; operatic début Brünn 1892, engaged there; at Hanover 1892-93, at London after 1893; in N. Y. 1895.

**Oliver**, **Henry Kemble**, *compr.* b. Beverly, Mass., Nov. 24, 1800; d. Boston, Aug. 10, 1885. Boy singer in Park St. Ch., Boston; graduated Dartmouth Coll., 1818; after teaching in Salem, was adjutant general of Mass., supt. of cotton mill, mayor of Lawrence, and later of Salem; state treas.; orgt.; founder, director of clubs in Lawrence and Salem; composed many old familiar hymn tunes (*Federal St.*, *Hudson*, etc.).

**Olsen**, **Ole**, *compr., cond.* b. Hammerfest, Norway, July 5, 1850. Studied at Trondhjem and at Leipzig; after graduating he located in Copenhagen as teacher and *condr.*; his compositions include works for orchestra, piano pieces and songs; they are delicate in style and show the influence of Norwegian folk music.

**Ondriczek** (on'-dri-chek), **Franz**, *vl.* b. Prague, Apr. 29, 1859. Pupil of father and member of his dance orch.; studied at Prague Cons. and at Paris Cons. with Massart; 1st prize 1879; after two years more in Paris, played in Berlin and Bohemia; since has played successfully in Continental and American cities.

**Onslow**, **George**, *compr.* b. Clermont-Ferrand, France, July 27, 1784; d. there, Oct. 3, 1852. Pupil on pf. of

Hüllmandel, Dussek, and Cramer, and in comp. of Reicha; member of Institute 1842; wrote 3 comic operas of moderate success, and great amount of chamber music, in which he took great delight, playing 'cello in amateur quartet; of longest life have been string quintets, some with double-bass part, written for Dragonetti.

**Orth** (ort), **John**, *pst., teacher*. b. near Annweiler, Bavaria, Dec. 2, 1850. Came to Taunton, Mass., when infant; pupil of father, orgt. at 12, studied in Boston 16-20; studied in Germany for 5 years, pf. with Kulak, Lebert, Pruckner, Deppe, and Liszt, and comp. with Faisst, Kiel, etc.; since 1875 teaching in Boston; composed graceful pf. music. Married, 1883, pupil **Lizette E. Blood**, *compr.* (d. Boston, Sept. 14, 1913), under name **L. E. Orth**, of *Songs from Mother Goose*, *Songs for Sleepy-time*, *Mother Goose Songs without Words* (70 piano pcs.), *On the White Keys* (an Introduction to the Piano), *The Three Bears* (operetta), three light operas, over 300 piano teaching pieces and various songs.

**Osborne, George Alexander**, *pst., teacher*. b. Limerick, Ireland, Sept. 24, 1806; d. London, Nov. 16, 1893. Self-taught until 18; in Brussels taught crown prince; in Paris after 1826; pupil of Pixis and Fétis, later of Kalkbrenner; at same time intimate with Chopin, Berlioz, etc.; after 1843 taught in London; composed popular pf. music (*La pluie des perles*, etc.), duets for vln. and pf.; wrote on great contemporaries for Mus. Ass'n and periodicals.

**Osgood, George Laurie**, *compr.* b. Chelsea, Mass., April 3, 1844. Graduated 1866 from Harvard, where he directed glee club and orch.; pupil in Germany of Sieber, Haupt, and Franz, and in Italy of Lamperti; concert tour in Germany and with Thomas in America; cond. of Boylston Club; taught successfully in Boston 1872-1906; now living (1910) in Florence; published *Guide in the Art of Singing*.

**Otto, Ernst Julius**, *compr.* b. Königsstein, Saxony, Sept. 1, 1804; d. Dresden, March 5, 1877. Pupil of Weinlig

at Dresden, of Schicht at Leipzig, also studying at Univ.; taught at Blochmann Inst., Dresden, cantor and director at churches; cond. of Liedertafel; created cycles of songs for male voices (*Gesellenfahrten*, *Soldatenleben*, etc.), wrote many good songs, chiefly in collection *Ernst und Scherz*.

**Oudin** (ö-dan), **Eugène Espérance**, *bart-tone*. b. New York, Feb. 24, 1858; d. London, Nov. 4, 1894. Graduate at Yale, member of bar; chorister and director of church music in N. Y.; practised law, manufactured stained glass; returned to music after Chicago concert, 1886; member of McCaull Opera Company; successful in London in opera (created *Templar* in Sullivan's *Ivanhoe*) and in concerts; later sang in St. Petersburg; married, 1886, Louise Parker, also singer.

**Oulibichef** (ou-lib'-i-sheff), **Alexander de**, *writer*. b. Dresden, Apr. 2, 1794; d. Nijni Novgorod, Feb. 2, 1858. Son of ambassador, himself a diplomatist; amateur vlt.; editor of St. Petersburg *Journal* 1812-30; wrote *Nouvelle biographie de Mozart* 1844, containing some new and valuable material; depreciation of Beethoven called forth Lenz's defense *Beethoven et ses trois styles*, to which O. replied with *Beethoven, ses critiques et ses glossateurs*, in which he maintains disapproval of extravagance of B's later works.

**Ouseley** (özley), **Sir Frederick Arthur Gore**, *compr., theorist*. b. London, Aug. 12, 1825; d. Hereford, Apr. 6, 1889. Son of ambassador and Orientalist; graduated at Oxford, Mus. Doc. 1854; prof. of mus. at Oxford Univ. 1855; ordained priest 1855 and appointed precentor at Hereford Cath.; vicar and warden of school at St. Michael's, Tenbury which he founded and endowed; excellent orgt. and theorist, author of treatises on *Harmony*, *Fugue*, etc.; English ed'r Naumann's *History of Music*; comp. oratorio, songs, a few glees, and many dignified church comp.; raised standard of music at Oxford; edited collection of *Cathedral Services* and, with Monk, *Anglican Psalter Chants*.



## P

**Pachelbel** (pä-kel'-bel), **Johann**, *orgt., compr.* b. Nuremberg [baptized Sept. 1], 1653; d. there, Mar. 3, 1706. Studied with Schwemmer, and at Altdorf and Ratisbon; at Vienna pupil and deputy of J. K. Kerll; positions at Eisenach, Erfurt, Stuttgart, Gotha, and Nuremberg; composed toccatas, chaconnes, and, especially, elaborate chorales; musical ancestor of J. S. Bach; developed chorale playing.

**Pacher** (pä'-ker), **Joseph Adalbert**, *compr.* b. Daubrawitz, Moravia, Mar. 29, 1816; d. Gmünden, Sept. 3, 1871. Studied with Preyer and Halm; taught in Vienna many years; published more than 60 "salon" pieces.

**Pachmann** (päk'-man), **Vladimir de**, *pst.* b. Odessa, July 27, 1848. Pupil of father, amateur vlt., of Dachs at Vienna Cons.; after appearance in Russia 1869 worked by himself for eight years, and, after appearing in Germany, for two more; since then has won great praise in Europe and America; his many tricks of manner and eccentricities of behavior on the stage do not keep him from playing with exquisite taste and expressiveness; Chopin is his specialty and he is probably the greatest of all Chopin players; retired 1912; lives in Paris.

**Pachulski** (pä-kul'-ske), **Heinrich**, *pst.* b. Lasa, Russia, Oct. 16, 1859. Studied with Strobl and Zelenski at Warsaw, with Taneiev, N. Rubinstein, and Pabst at Moscow Cons.; teacher at Moscow after 1886; composed orch. suite, pf. sonata, studies, arrangements of Tchaikovsky's works.

**Pacini** (pä-chē'-ne), **Giovanni**, *compr.* b. Catania, Feb. 17, 1796; d. Pescia, Dec. 6, 1867. Studied with Marchesi and Mattei at Bologna, with Furlanetto at Venice; 1813-1834 produced about 40 operas; because of failure of last opened music school at Viareggio, afterward moved to Lucca; 1840-67 produced *Saffo*, his

best opera, and about 40 more; composed many masses, cantatas, etc.; popular imitator of Rossini.

**Paderewski** (päd-ref'-ski), **Ignaz Jan**, *pst., compr.* b. Kurilowka, Podolia, Poland, Nov. 18, 1860. Pupil of Roguski at Warsaw Cons.; 1879-81 teaching at Warsaw Cons.; pupil of Urban and Kiel at Berlin, and, after teaching at Strassburg, of Leschetizky at Vienna; after 1887 a triumphant virtuoso; victim of much extravagant and indiscriminate admiration, often justly criticized by musicians for forcing of tones, he yet remains preëminent for exquisite delicacy, even crescendos, and tremendous force and commanding power; *compr.* of various pf. pieces, sonata, Op. 21, pf. concerto, opera *Manru* (Dresden 1901, New York and Boston 1902), and symphony 1909; opera *Sakuntala* not yet produced; compositions, especially those in larger forms, are interesting enough to justify their ambition; established P. Fund, prizes for American composers, 1900. Lives in Switzerland.

**Paër** (pä'-er), **Ferdinando**, *compr.* b. Parma, June 1, 1771; d. Paris, May 3, 1839. Pupil of vlt. Ghiretti; cond. at Venice 1791; 1797-1802 at Vienna, 1802-1807 at Dresden; after 1807 at Paris as maître de chapelle to Napoléon, cond. Opéra Comique, at Th. Italien 1812-27; member of Academy 1831; cond. royal chamber music 1832; composed about 40 operas of conventional Italian smoothness, without depth (best is *Camilla*, prod. at Vienna, where P. may have been influenced by Mozart); unsuccessful rival of Rossini in Paris.

**Paesiello**, *see* Paisiello.

**Paganini** (pag-ä-nē'-ne), **Niccolò**, *vlt.* b. Genoa, Oct. 27, 1782; d. Nice, May 27, 1840. Son of shopkeeper; pupil of Servetto and Costa; début 1793; pupil of Rolla and Ghiretti; 1797 tour in Lombardy; 1798 ran away from severe father and filled his time with concerts, gambling,

and love affairs; 1801-04 did not appear in public, and to this period refer the false stories of his imprisonment, of his charming of jailer by playing on one string and of his league with the devil; after year of practise appeared, 1805, exciting great enthusiasm; 1805-08 court vlt. at Lucca; after 1808 traveled in Italy and other lands, Berlin 1829, Paris and London 1831; partial retirement after 1834; the nervous eccentricities natural to him now increased by illness and dissipation and fostered by cheap fondness for display; but amazing technic surpassed that of any other player; extended compass of vln. and added to its brilliance by developing use of stopped harmonics; tone was pure but lacking in richness; composed caprices, sonatas, variations, etc., many of which are too difficult for any but players of first technical rank.

**Page, Nathaniel Clifford**, *compr.* b. San Francisco, Oct. 26, 1866. Pupil of E. S. Kelley; located in New York City, 1910; composed music to *Cat and the Cherub* (London, 1899), *Moonlight Blossom* (London, 1899), and *Japanese Nightingale* (New York, 1903); edited collection of *Irish Songs*, etc.

**Paine, John Knowles**, *compr., teacher*. b. Portland, Me., Jan. 9, 1839; d. Cambridge, Mass., Apr. 25, 1906. Pupil of Kotschmar at Portland, of Haupt, Teschner, and Wieprecht at Berlin Hochschule; organ concerts in Berlin and U. S. 1861; 1862 instructor, 1873 asst. prof., 1875 prof. at Harvard Univ. (first to hold chair of music in American college); did much to raise music to level of other arts in education and, by recitals and lectures outside classes, to extend knowledge of good music as part of general culture; among pupils were Foote, Converse, Clayton Johns, and many others; composed mass, symphony, music for *Ædipus Tyrannus* and *Birds*, *Columbus March* and *Hymn for World's Fair*, symphonic poem, cantatas, and opera *Azara* given in concert form only, Boston, Cecilia Soc., 1907; of wide influence in American musical life; his own music is moderately conservative, seldom of striking originality.

**Paisiello** (pāi-si-el'-lo), **Giovanni**, *compr.* b. Taranto, Italy, May 9, 1741; d. Naples, June 3, 1816. Pupil of Presta and at Naples Cons. of Durante, Cotumacci, and Abos; taught there 1754-59; composed successful operas 1763-1776; 1776-1784 at St. Petersburg, 1784-99 at Naples, maestro di cappella to Ferdinand IV, whose favor he lost during Revolution; 1802-03 in Paris under Napoléon, 1803 again at Naples; on a nominal salary only after 1815; *compr.* of over 100 operas, distinguished even at time for charm of melody; his *Barbiere di Siviglia* was so popular that it hindered vogue of Rossini's at first.

**Paladilhe** (pā-lā-dē-ye'), **Emile**, *compr.* b. Montpellier, June 3, 1844. Pupil at Paris Cons. of Marmontel, Benoist, and Halévy; *Grand prix de Rome* 1860; by opera *Le Passant* 1872 and song *Mandolinata* won recognition; after several unsuccessful operas wrote *Patrie* 1886, after Sardou's play, which has had great success; member Academy 1892.

**Palestrina** (pāl-es-trē'-na), **Giovanni Pierluigi da** (Pierluigi family name), *compr.* b. Palestrina, near Rome, 1526; d. Rome, Feb. 2, 1594. Nothing known of early youth; orgt. capellmeister at Palestrina 1544-51; master of boys and capellmeister at St. Peter's, Rome, 1551-55; although not a priest, and having a wife and children, admitted to Papal chapel 1555, but was dismissed in few months and later in same year made capellm. at St. John Lateran (for which church he wrote famous *Impropria*), at Sta. Maria Maggiore 1561; again at St. Peter's 1571. When the Council of Trent (1545-63) tried to establish standard in church music, P's *Mass of Pope Marcellus*, previously published, was used to illustrate the reforms urged; these reforms included greater regard for clearness and proper accent of Latin words, restriction of elaborated music phrases for same purpose, discarding of secular tunes (even indecent popular airs had been used as bases for masses); Sixtus V's wish to make P. maestro of Sistine Chapel was frustrated by refusal of singers to serve under layman; asst. of Pope Gregory XIII in revision of



liturgy, but most actual work done by pupil Giudetti; of historical significance as most important figure in later Netherland school—the individual who more than any one else made counterpoint a means of expression instead of an end in itself—P's music is also to those who deplore the operatic, emotional element in church music, the ideal of lofty and dignified expression.

**Palloni** (päl-lō'-nī), **Gaetano**, *orgt., singing teacher*. b. Cammerino, Italy, Aug. 4, 1831. Studied with Cellini at Fermo; orgt. there, 1854; pupil of Mabellini at Florence; teaching singing there.

**Palmer, Horatio Richmond**, *teacher*. b. Sherburne, N. Y., Apr. 26, 1834; d. Nov., 1907. Studied with father and in New York, Berlin, and Florence; 1857 head of music dept. Rushford Acad.; in Chicago, edited *Concordia*; conducted various ass'ns, New Church Choral Union (mammoth chorus); dean of Summer School of Music at Chautauqua, N. Y.; many collections, *Song Queen*, *Song Herald*, etc., useful in popular classes.

**Palmer, Mrs. R.**, see Nevada, Emma.

**Panofka** (pan-off'-ka), **Heinrich**, *singing teacher*. b. Breslau, Oct. 3, 1807; d. Florence, Nov. 18, 1887. Pupil of Strauch and Forster in childhood, later of Mayseder and Hoffmann in Vienna; played there, in Munich, Berlin, finally, 1834, in Paris, where, after some lessons from Bordogni, founded unsuccessful school of singing; asst. cond. in London, where he taught singing 1844–1852; 1852 returned to Paris; after 1866 taught in Florence; vln. compositions are of less value than his methods of singing and vocalises.

**Panormo, Vincenzo Trusiano**, *vln.-maker*. b. Monreale, near Palermo, Nov. 30, 1734; d. London, 1813. Name may be derived from Palermo; worked in Cremona, perhaps with Bergonzi, and in Milan; in Paris 1750–72, 1783–89, in London 1772–83; made many vlms. somewhat like Bergonzi's or Stradivari's, of rather large model, with rich tone; several sons also makers.

**Panseron** (pon-sé-rôn), **Auguste Mathieu**, *teacher, writer*. b. Paris, Apr. 26, 1796 [1795]; d. there, July 29, 1859. Pupil of father and at Paris Cons. with Berton and Gossec; *Grand prix de Rome* 1813; accompanist to Opéra Comique; teacher of solfeggio at Cons. 1826, vocalisation 1831, and singing 1836–59; composed many charming songs, solfeggi, *Art of Singing*, *Art of Composition*, *Mois de Marie*; *A B C of Music* is a well-known work.

**Panzner, Carl**, *condr.* b. Teplitz, Bohemia, Mar. 2, 1866. Pupil at Dresden Cons.; capellmeister at theatres in Sondershausen, Elberfeld, Bremen, Leipzig, and 1899 of Bremen Philharmonic.

**Papini** (pä-pē'-nī), **Guido** (guē-do), *vl.* b. Camagiore, near Florence, Aug. 1, 1847. Pupil of Giorgetti; début 1860; after tours in Europe, taught at Dublin Royal Acad. of Mus.; founded classical concerts there; then in London; wrote mus. for vln. and 'cello and vln. method.

**Papperitz, Benjamin Robert**, *orgt., compr., writer*. b. Pirna, Dec. 4, 1826; d. Leipzig, Sept. 29, 1903. Student and teacher of philology; pupil of Hauptmann, Richter, and Moscheles at Leipzig Cons., where he taught harm. and counterpoint after 1851; also orgt. in Leipzig 1868–99; published org. and vocal mus.

**Paradies** (pä-rä-dē'-es), [or **Paradisi**], **Pietro Domenico**, *compr.* b. Naples, 1710; d. Venice, 1792. Pupil of Porpora; opera compr. in Italy and for some years after 1747 in London, where he was sought as pf. and singing teacher of Mara, Thomas Linley, and others; composed also for harpsichord.

**Parent** (pä-rôn), **Charlotte Frances Hortense**, *pst.* b. London, Mar. 22, 1837. Pupil of Mme. Farrenc at Paris Cons.; 1st prizes, harmony 1855, pf. 1857; founded school for pf. teachers, Paris; wrote method with exercises; edited *Répertoire encyclopédique du pianiste*.

**Parepa-Rosa, Euphrosyne**, *dram. sop.* b. Edinburgh, May 7, 1836; d. London, Jan. 21, 1874. Daughter of Demetrius Parepa, Baron de Boyeseu,

and Elizabeth Seguin, singer and P's first teacher; début Malta at 16; sang in Italy, Spain, London, 1857; America 1865, '67, '71; married manager Carl Rosa 1867; Parepa Rosa Co. especially successful in America, in Eng. and Italian operas; as a singer P. was more successful in oratorio than in opera.

**Parish-Alvars, Elias**, *harp player*. b. Teignmouth, Eng., Feb. 28, 1810; d. Vienna, Jan. 25, 1849. Of Jewish descent; pupil of Dizi, Labarre, and Bochsa; tours on Continent and in England 1831-47, except for two years in Orient; 1847 chamber harpist to Emp. of Austria; composed concertos, fantasias, etc. for harp, seeking new effects and strange melodies (*Voyage d'un harpiste en Orient* contains Greek, Bulgarian, Turkish and other Eastern music).

**Parker, Henry**, *compr., writer*. b. London, Aug. 4, 1845. After study with Plaids, Moscheles, and Richter at Leipzig and with Lefort in Paris, returned to London, where he taught singing, composed, and conducted; has written an opera, *Jerusalem* (chorus and bass solo), songs, etc., and *The Voice: Production and Improvement*.

**Parker, Horatio William**, *compr., teacher*. b. Auburndale, Mass., Sept. 15, 1863. Pupil of his mother, of Emery, Orth, and Chadwick, and of Rheinberger and Abel in Munich; teacher at Cathedral Schools, Garden City, L. I., and at N. Y. Nat'l Cons. under Dvořák; orgt. in N. Y. and at Trinity Ch., Boston, 1893-1901; prof. music at Yale Univ. after 1894; compr. of symphony, overtures, church and chamber mus., pf. pieces, and songs, but chiefly of cantatas (*Idylle, The Kobolds, Dream King and His Love, Holy Child*) and oratorios *Hora Novissima*, N. Y., 1893, Boston, Cincinnati, and Worcester, Mass., festivals and at Three Choirs Festival, Worcester, Eng., 1899, as first American composition, and *Legend of St. Christopher*, also given in England; music possesses a certain "ascetic" quality that makes it interesting to musicians; at his best reaches heights of dignified beauty.

**Parker, James Cutler Dunn**, *orgt., writer*. b. Boston, June 2, 1828. Studied law in Boston and music in Leipzig; in Boston after 1854; organized Parker Club 1862, fore-runner of Cecilia Soc.; orgt. Trinity Ch. 1864-91, of Handel and Haydn Soc.; prof. Boston Univ. Coll. of Mus.; examiner N. E. Cons.; composed cantatas, ch. mus.; translated Richter's treatise on harmony.

**Parkina** [pseud. of **Elizabeth Parkinson**], *sop.* b. May, 1881. Pupil of Mrs. Layton of Kansas City and Mme. Marchesi; début and engagement Opéra Com., Paris, 1902; Covent Garden 1904, Australia 1905.

**Parmentier** (pär-man-ti-ä), *Mme., see Milanollo, Teresa*.

**Parratt, Sir Walter**, *orgt.* b. Huddersfield, Feb. 10, 1841. Pupil of father; appointment as orgt. at 11, and later ones at Wigan, Magdalen Coll., Oxford (and cond. of various societies), and since 1882 at St. George's Chapel, Windsor; 1883 prof. Royal Coll. Mus.; Mus. D. Oxford 1894, succeeded Sir Hubert Parry as prof. mus. Oxford Univ. 1908; master of mus. and orgt. to Victoria and Edw. VII; composed anthems, etc., contributor to Grove's Dict.; extraordinary performer. (See *Musical Times*, 1902.)

**Parry, Sir Charles Hubert Hastings**, *compr., writer*. b. Bournemouth, Eng., Feb. 27, 1848. Pupil of Elvey; while at Eton, took Mus. B. at Oxford, where later he studied with Bennett and Macfarren, with lessons outside from Dannreuther and Pier-son; compr. chiefly of choral music of original depth and sincerity (setting of Shelley's *Prometheus* 1880, oratorio *Job* 1892, etc.); choragus 1883, and prof. of mus. 1900-1908 Oxford Univ.; 1894 director Royal Coll. Mus.; has written *Studies of Great Composers, Evolution of The Art of Mus., Seventeenth Century in Oxford History of Music*; critical works throughout are distinguished by clear treatment that makes them intelligible even to lay readers; his music, on the other hand, seems to appeal more to trained ears; it is noteworthy for elaborate development of



themes, conciseness of form, and, in choral works, for faithfulness of accentuation and great power of climax.

**Parsons, Albert Ross**, *orgt.* b. Sandusky, O., Sept. 16, 1847. Pupil of Ritter in N. Y.; Moscheles, Reinecke, etc. at Leipzig Cons., of Tausig, Kullak, etc. at Berlin; *orgt.* in N. Y. since 1871; translator of Wagner's *Beethoven*, Lessmann's *Liszt*, edited Kullak's works of Chopin; composed songs, etc.

**Pasdeloup (pä-dé-lö), Jules Etienne**, *condr.* b. Paris, Sept. 15, 1819; d. Fontainebleau, Aug. 13, 1887. Pupil at Cons. of Laurent and Zimmermann; répétiteur there in solfeggio 1841, teacher of pf. 1847-50, of ensemble singing 1855-68; founded society of Cons. pupils 1851 for giving symphony concerts; 1861, with same orch., opened Concerts populaires, where he gave admirable concerts, including many new works, until 1884; - unsuccessful manager of Th. Lyrique 1868-69; tried to revive concerts in vain 1886.

**Pasmore, Henry Bickford**, *orgt., teacher.* b. Jackson, Wis., June 27, 1857. Studied voice, and organ with J. P. Morgan in Oakland, Cal., with Jadassohn, Reinecke, and Unger-Haupt in Leipzig, with Shakespeare and Cummings in London; *orgt.* in San Francisco, and prof. of singing at Univ. of Pacific; composed march, overture, masses, songs, etc.

**Pasquini (pas-que'-nī), Bernardo**, *orgt.* b. Massa di Valdinevole, Tuscany, Dec. 8, 1637; d. Rome, Nov. 22, 1710. Pupil of Vittori and Cesti and teacher of Durante and Gasparini; *orgt.* Sta. Maria Maggiore; chamber musician to Prince Borghese; composed 2 operas, oratorio, pieces for clavierchord.

**Pasta (päs'-ta), Giuditta [née Negri]**, *dram. sop.* b. Saronno, near Milan, Apr. 9, 1798; d. villa on Lake Como, Apr. 1, 1865. Pupil of Asioli at Milan Cons.; début, 1815, followed by unsuccessful appearances in Italy, London, and Paris; after further study with Scappa, reappeared Venice 1819, and, after 1822 in Paris and 1824 in London, was very successful in both cities and again in Italy;

after retiring in 1829, reappeared St. Petersburg 1840, and London 1850, with no success; voice was strong but heavy and often not clear when she first began to sing, but unusually penetrating and expressive.

**Patey, Janet Monach [née Whytock]**, *contralto.* b. London, May 1, 1842; d. Sheffield, Feb. 28, 1894. Pupil of Wass, Mrs. Sims Reeves, and Pinsuti; member of Leslie's choir; on provincial tour married John P., *bass*, (1835-1901); succeeded to Mme. Sainton-Dolby's position as leading contralto at the chief English concerts and festivals.

**Patti, Adelina Adela Juana Maria**, *soprano.* b. Madrid, Feb. 10, 1843. Pupil of father Salvatore P., *tenor*, and her mother Caterina Chiesa, *dram. sop.*, of half-brother E. Barili, and of Maurice Strakosch, husband of her sister Amalia, under whose direction she sang at concerts in N. Y. in early fifties, making operatic début there in 1859; début London 1861, Paris 1862; 1861-84, '85, '87 at Covent Garden; voice of remarkable compass, flexibility and sweetness; especially good as *Rosina* in *Il Barbiere*; as concert singer has also won praise, even on last of several farewell tours 1906; married Marquis de Caux 1868, Ernest Nicolini 1886, and Baron Cederström 1899; lives at Craig Y Nos, in Wales.

**Pattison, John Nelson**, *pst.* b. Niagara Falls, N. Y., Oct. 22, 1845; d. July, 1905. Pupil of Liszt, Thalberg, Henselt, Von Bülow, Haupt; concert *pst.*, on tours with Parepa-Rosa, Kellogg, etc.; composed *Niagara*, symph. for orch. and military band; many agreeable pf. pieces.

**Pauer (pow'-er), Ernst**, *pst., teacher.* b. Vienna, Dec. 21, 1826; d. Jugenheim, May 9, 1905. Pupil of Dirzka, Mozart's son, Wolfgang A. M., and Sechter, and of F. Lachner in Munich; director mus. societies at Mayence 1847-51; success of performances in London led him to settle there 1851; 1859-64 prof. at Royal Acad. Mus., and 1876 at Nat'l Training Sch., 1883 at Royal Coll. Mus.; 1861 began series of historical recitals of pf. music in chronological

order, and 1871 lectures on hist. of pf. mus.; these and his published collections, *Alte Claviermusik*, *Old English Composers*, etc., have won conspicuous praise; primer on *Musical Forms*, etc., and some compositions; retired to Germany 1896. His son **Max**, *pst.* b. London, Oct. 31, 1866. Pupil of father, of V. Lachner; prof. Cologne Cons. 1887, at Stuttgart Cons. 1897; successful concert player, compr. of pf. pieces, arranger of Mozart and Haydn symphonies.

**Paul** (powl), **Oskar**, *writer*. b. Freiwaldau, Apr. 8, 1836; d. Leipzig, Apr. 18, 1898. Student of theology at Leipzig Univ. and of music at Cons. with Hauptmann, Richter, and Plaidy; after living elsewhere, returned to Leipzig as lecturer 1866; translated Boëthius, wrote *Lehrbuch der Harmonik*, and authoritative *Geschichte des Claviers*; founded *Musikalisches Wochenblatt*.

**Paumann** (pów'-man), **Conrad**, *orgt.* b. Nuremberg, about 1410; d. Munich, Jan. 25, 1473. Blind from birth; adopted and educated by burgher Grundherr; orgt. Nuremberg 1446, at Munich after 1467; wrote (1452) *Fundamentum organiscandi*, with exercises, one of earliest attempts at purely instrumental comp.

**Paur** (powr), **Emil**, *condr.* b. Czernowitz, Bukovina, Aug. 29, 1855. As father's pupil on vln. and pf., appeared at 8; studied at Vienna Cons. with Dessoff and Hellmesberger; vlt. in court orch. 1870; cond. at Kassel 1876, Königsberg, Mannheim 1880, Leipzig Stadt Th. 1891, Bost. Symph. Orch. 1893-98, of N. Y. Philharmonic 1898-1903; director Nat'l Cons. N. Y. 1899-1903; cond. of concerts, Berlin, Madrid, and London, of Pittsburg Symphony Orch. 1904-10; Berlin Roy. Op., 1912-13; as cond. aims rather to bring out emotional content of music than to make clear structural form.

**Payne**, **John Howard**, *dramatist*. b. New York, June 9, 1792; d. Tunis, Apr. 10, 1852. While schoolboy and student at Union Coll., edited and published periodicals; début on stage, N. Y., 1809; lived in London

and Paris 1809-1832, where he knew prominent men of the time; wrote words to *Home, Sweet Home* in text of *Clari, or the Maid of Milan* (music by H. R. Bishop, after Sicilian air); returned to U. S. 1832; consul at Tunis after 1841.

**Peace**, **Albert Lister**, *orgt.* b. Huddersfield, Eng., Jan. 26, 1844; d. Mar. 14, 1912. Very precocious; orgt. at 9; pupil of Horn and of Parratt; orgt. at church in Glasgow 1866, 1870 at Univ., 1879 at cathedral; 1875 Mus. Doc. Oxford; 1897 succeeded Best at St. George's Hall, Liverpool; compr. of cantata and org. mus.; edited Scottish Hymnal 1885.

**Pearce**, **Charles William**, *compr., writer*. b. Salisbury, Dec. 5, 1856. Pupil of Aylward, Hoyte, E. J. Hopkins, etc.; Mus. Doc. Cambridge 1884; orgt. Salisbury and London; prof. of organ and comp. 1882 and dean 1892 Trinity Coll., London; examiner Cambridge 1888-91; lectured on plain song, etc.; composed choral and church music, organ pieces, exercises in vocal training.

**Pearsall**, **Robert Lucas de**, *compr.* b. Clifton, Mar. 14, 1795; d. Schloss Wartensee, Lake Constance, Aug. 5, 1856. Practised law until 1825 when, abroad for his health, studied music with Panny, and later with Ett at Munich; 1842 settled at Wartensee; composed madrigals and choral works (*O who will o'er the downs so free?*, *Sir Patrick Spens*, in 10 parts, etc.); part editor of old Catholic song book, writer of essays (study on fifths and octaves, etc.).

**Pearson**, **H. H.**, *see* **Piereson**.

**Pease**, **Alfred Humphries**, *pst., compr.* b. Cleveland, O., May 6, 1838; d. St. Louis, Mo., July 13, 1882. Pupil of Kullak, Von Bülow, Wüerst, and Wieprecht at Berlin; after 3 years' study in America, went on long pf. tours; composed concerto, *Andante* for orch., etc.; works performed by Thomas Orch.

**Pendleton**, **Mrs. W. F.**, *see* **Blauvelt**, **Lillian**.

**Penfield**, **Smith Newell**, *orgt.* b. Oberlin, O., Apr. 4, 1837. Pupil of Flint in N. Y., of Moscheles, Hauptmann,



etc. in Leipzig; founder of Mozart Club and Cons. at Savannah, Ga., of Arion Cons., Brooklyn; orgt. in N. Y. since 1882; composed string quintet, anthems, pf. mus., songs, etc.

**Peppercorn, Gertrude**, *pst.* b. West Horsley, Surrey, Dec. 1, 1878. Pupil at Royal Acad. of Matthay; gained several prizes; appeared in Edinburgh about 1895; great success in London, Nov. 1907; in U. S. 1908.

**Pepusch** (pā'-push), **John Christopher**, *compr.* b. Berlin, 1667; d. London, July 20, 1752. Pupil for one year of Klingenberg and Grosse; early talents hampered by poverty; appointment at Prussian court 1681-97; vlt., cembalist, *compr.* at Drury Lane Theatre, London, after 1700; with others founded Acad. of Antient Mus.; director of Lincoln's Inn Theatre, where he composed and arranged music for many plays (*Beggar's Opera*, etc.); orgt. at Charterhouse; published treatises on harmony and ancient music, on which he was authority.

**Perabo** (pār'-a-bō), **Johann Ernst**, *pst.* b. Wiesbaden, Nov. 14, 1845. Family moved to N. Y. 1852; studied at Hamburg with Andersen, and at Leipzig Cons. with Moscheles, Richter, etc.; after giving concerts in West, settled, 1866, in Boston, where he has since been known as performer and able teacher, *compr.* of pf. music and songs.

**Pergolesi** (pār-go-lā'-zi), **Giovanni Battista**, *compr.* b. Jesi, near Ancona, Jan. 3, 1710; d. Pozzuoli, near Naples, Mar. 16, 1736. Pupil at Naples of Greco, Durante, Feo, and Matteis (vln.); early operas not successful; composed 30 sonatas for 2 vlns. and bass, and mass; produced *La serva padrona* 1732, only surviving opera, for many years standard of amusing intermezzo, and during the contest of tastes in Paris, was regarded as typifying all characteristic traits of Italian music; at first production it was not more successful than other operas and P. retired in disappointment; *Stabat Mater* often sung, composed just before death.

**Peri** (pā'-rī), **Jacopo**, *compr.* b. Florence, Aug. 20, 1561; d. there, about 1630. At house of Bardi, he, with others, in endeavor to reestablish declamation of Greek drama, discovered modern recitative; Caccini made earliest application of discovery, but Peri's *Dafne*, 1594, was first work really worthy of name of opera; (Cavalieri's *Rappresentazione di anima e di corpo* was first performed in public); P's *Euridice*, 1600, was his greatest success, and apparently his final attempt in operatic form.

**Perkins, Henry Southwick**, *condr.* b. Stockbridge, Vt., Mar. 20, 1833. Pupil in Boston of Baker, Wetherbee, etc.; pres. Iowa Normal Acad. Mus. 1867-71, prof. mus. Iowa State Univ. 1867-68; pres. of Kansas Normal Acad. 1870-74; founder, Chicago Nat'l Coll. of Mus. 1890; conducted many festivals, conventions, etc.; edited song books.

**Perosi** (pā-rō'-ze), **Lorenzo**, *compr.* b. Tortona, Italy, Dec. 23, 1872. Studied with Saladino, and at Milan Cons., and at Haberl's school for church music in Ratisbon; maestro di cappella at Imola, and 1897 at St. Mark's, Venice; chorus director at St. Peter's, Rome, since 1898 priest; *compr.* of trilogy of oratorios *La passione di Cristo*, performed 1897 with sensational success; honorary maestro Papal Choir 1898; has composed 15 masses, org. mus., and other oratorios (*La trasfigurazione, Mosé*); especially popular in Italy, but even there later works arouse less enthusiasm.

**Perry, Edward Baxter**, *pst.* b. Haverhill, Mass., Feb. 14, 1855. Blind from youth; pupil of J. W. Hill, and in Germany of Kullak, Mme. Schumann, Pruckner, and Liszt; gave some 1200 concerts in 10 years; originated the lecture recital; author of *Descriptive Analyses of Piano Works*, etc., helpful if sometimes over-sentimental interpretations; has done much to increase appreciation of good music.

**Persiani** (pār-si-ā'-ne), **Fanny**, *dram. sop.* b. Rome, Oct. 4, 1812; d. Passy, May 3, 1867. Pupil of father, Niccolò Tacchinardi; married, 1830,

compr. **Giuseppe P.** (1804–1869); début Leghorn 1832; engaged at various Italian cities; after début in Paris, 1837, and London, 1838, won great success in both capitals, until 1848; sang in 1858 but with less success; voice was thin, liable to sharpness, but managed with perfect finish; Donizetti wrote *Lucia* for her.

**Pessard** (pes'-sär'), **Emile Louis Fortuné**, *compr.* b. Montmartre, May 28, 1843. Studied at Paris Cons. with Bazin, Laurent, Carafa, etc.; *Grand prix de Rome* 1866; inspector of singing in Paris schools, director of music at establishment of Legion of Honor, prof. of harm. at Cons. since 1881; composed several operas (*Capitaine Fracasse*, *La dame de trèfle*, etc.) and pf. pieces of value.

**Petersilea** (pā-ter-sīl'-ea), **Carlyle**, *pst., teacher.* b. Boston, Mass., Jan. 18, 1844; d. Tropic, Cal., June 11, 1903. Studied with father, with Moscheles, Hauptmann, etc. at Leipzig Cons.; played in Germany; founded P. Acad. of Mus., Boston, 1871; pf. teacher N. E. Cons. 1886; went to California 1892; published technical exercises, method, etc.

**Petrucchi** (pe-trut'-che), **Ottaviano dei**, *printer.* b. Fossombrone, June 18, 1466; d. there, May 7, 1539. Established at Venice 1491; 1498 received sole privilege for 20 years of printing music; 1513 at Fossombrone, similar privilege within Papal States for 15 years; used two impressions, printing first lines and then the notes; his works beautiful examples of earliest typography, many of them extant in great libraries, chiefly masses and motets.

**Petschnikoff** (petch'-ni-kof), **Alexander**, *vl.* b. Jeletz, Russia, Feb. 8, 1873. Pupil of Hrimaly; precocious talent at Moscow Cons. gained distinguished patronage for him; tours in Germany 1875–76, to America, London, etc.; skilful player, but with some mannerisms.

**Pfeiffer** (fā-fär), **Georges Jean**, *pst.* b. Versailles, Dec. 12, 1835; d. Feb. 14, 1908. Pupil of mother (who was a pupil of Kalkbrenner), of Maleden and Damcke; success in

Paris and London playing own concertos; also composed symph., symph. poem, songs, and several operas (*Le légataire universel*, 1901, much the best); also partner in pf. firm of Pleyel, Wolff & Co., as was his father.

**Pfeil** (pfil), **Heinrich**, *editor.* b. Leipzig, Dec. 18, 1835; d. there, April 17, 1899. Self-taught; at first bookseller; edited *Sängerhalle* 1862–87, *Dorfanzeiger* 1891–96; composed male choruses, wrote small treatises on hist. of mus. etc.

**Pfitzner**, **Hans Erich**, *compr.* b. Moscow, May 5, 1869. Pupil of father, cond. at Frankfort, and of Kwast and Knorr, at Hoch Cons. there; taught Coblenz Cons. 1892–93; cond. of Mayence Th. 1894–95; 3d capellmeister Mannheim 1895–96; teacher at Stern Cons. 1897, dir. Stuttgart Cons. 1907; cond. at Berlin Th.; operas *Der arme Heinrich*, 1895, and *Die Rose vom Liebesgarten*, 1901, very successful, have given him distinctive position among younger extreme German comprs.; with modern skill, he preserves a romantic attitude.

**Phelps, Ellsworth C.**, *orgt.* b. Middletown, Conn., Aug. 11, 1827. Self-taught; orgt. and teacher New London 1846, Syracuse, New York, and Brooklyn since 1857; over 30 years teacher in public schools; composed sacred opera *David*, symph. *Hiawatha*, pieces for military band, etc.

**Philidor** [properly **Danican**], **François André**, *compr.* b. Dreux, Sept. 7, 1726; d. London, Aug. 31, 1795. Of musical family, several members of which played wind instr. in royal band (name P. was given to great uncle by Louis XIII); pupil of Campra; at first distinguished as chess player at Aix and in London 1749, and author of book on chess; 1754 recalled to Paris; 1759–1796 produced about 25 operas (*Le maréchal*, *Tom Jones*, *Ernelinde*, etc.); extremely popular but no longer played; P. was first to introduce unaccompanied quartet, and first to be called forward after presentation of opera.



**Philipp** (fil-ip), **Isidor Edmund**, *pst., teacher*. b. Budapest, Sept. 2, 1863. Pupil at Paris Cons. of Mathias (1st pf. prize 1883) and later of Heller, Saint-Saëns, and Ritter; played in London 1890, has appeared regularly at Paris concerts; established chamber concerts 1890, concerts of wind instruments 1896-1901; prof. at Cons. since 1893; published pf. mus., effective arrangements and valuable studies based on Chopin, Beethoven and Bach.

**Phillips, Adelaide**, *dram. alto*. b. Stratford-on-Avon, Eng., 1833; d. Carlsbad, Oct. 3, 1882. Family came to Boston 1840; pupil of her mother as dancer, appeared 1842; by subscription, started by Jenny Lind, studied with Garcia and in Italy; début Milan 1854; sang Boston 1854, N. Y. 1856 (Am. operatic début), 1861 Havana, Paris, Spain, etc.; member Boston Ideal Co. from 1879; last stage appearance 1881.

**Piatti** (pē-āt'-te), **Carlo Alfredo**, *'cellist*. b. Bergamo, Jan. 8, 1822; d. Crocetta di Nozzo, near Bergamo, July 19, 1901. Son of vlt. **Antonio P.** (1801-1878); pupil of great-uncle Zanetti, and at Milan Cons.; début 1837 with own concerto; played in th. orch. and on roving tours, on one of which he played with Liszt; 1844 went to Paris and London, where, 1849, he became 'cellist at Italian op. and at Popular Concerts; retired 1898; master of 'cello as Joachim of vln.; very many pupils; compr., especially of 6 sonatas for 'cello.

**Piccini** [Piccinni], (pit-chē'-ne), **Nicolo**, *compr.* b. Bari, Jan. 16, 1728; d. Passy, near Paris, May 7, 1800. Pupil at Naples Cons. of Leo and Durante; early operas successful despite vogue of Logroscino's; *La cecchina*, 1760, most popular; 1762 wrote 6 operas in one year; discouraged by preference of public for work of Anfossi's, P., after illness, produced *I viaggiatori* at Naples; 1776, on invitation, removed to Paris and produced *Roland*, 1778; supporters of Italian opera used P., against his wish, as leader in pamphlet war against Gluck and his reforms (dramatic declamation and

more consistent, elaborate orchestration); also forced into rivalry with Sacchini; principal teacher in mus. school; at Revolution returned to Naples, where he spent four years under arrest for political reasons, and, though later fêted and pensioned in Paris, lived in great poverty.

**Piccolomini**, *see* Pontet, Henry.

**Pierné** (pi-ār'-nā), **Henri Constant Gabriel**, *compr.* b. Metz, Aug. 16, 1863. Studied at Paris Cons. with Marmontel, César Franck, and Massenet; *Grand prix de Rome* 1882; followed Franck as orgt. of Ste. Clothilde 1890-98; composed several operas (*Tabarin*, etc.), and music for plays, symph. poem with chorus *L'An mil*, cantata *Croisade des enfants* widely produced, numerous songs and pf. pieces; influences of Franck and Massenet contend in his music.

**Pierson** [originally Pearson], **Henry Hugo**, *compr.* b. Oxford, Apr. 12, 1815; d. Leipzig, Jan. 28, 1873. Pupil of Attwood and Corfe, and of Rinck, Tomaschek, and Reissiger; prof. at Edinburgh Univ. 1844; lived after 1845 in Vienna, Hamburg, and Leipzig; composed several operas, oratorios (music to *Faust*), songs and part-songs (*The Mariners of England*, etc.).

**Pinsuti** (pin-sū'-ti), **Ciro**, *teacher, compr.* b. Sinalunga, Florence, May 9, 1829; d. Florence, Mar. 10, 1888. Member of Roman Accademia Filarmonica at 11; taken to England, became pupil of Potter and Blagrove; 1845-47 pupil of Rossini at Bologna; after 1848 taught in London, at Royal Acad. after 1856; Grisi, Patti and Mario among pupils; brought out several operas in Italy, received many honors there; also composed English and Italian songs.

**Pirani** (pī-rā'-nī), **Eugenio**, *pst., compr.* b. Bologna, Sept. 8, 1852. Studied at Bologna with Golinelli, at Berlin with Kiel and Kullak, at whose Acad. he taught 1870-80; after extended tours, lived in Heidelberg and Berlin after 1895; 1905 in New York; composed symph. poem, ballet, concert studies, etc.

**Pistocchi** (pis-tok'-ki), **Francesco Antonio Mamiliano**, *teacher, compr.* b. Palermo, 1659; d. Bologna, May 13, 1726. Chorister at Bologna; precocious compr. (first work published at 8); pupil of Perti, Vastamigli, and Monari; operatic singer after 1675; capellmeister in Ansbach 1696; soon after return to Bologna 1700, founded first systematic school of singing; composed operas, oratorios, *Scherzi musicali* (songs), duets, etc.

**Pitoni** (pi-tō'-ni), **Giuseppe Ottavio**, *compr.* b. Rieti, Mar. 18, 1657; d. Rome, Feb. 1, 1743. Chorister at Rome and pupil of Foggia; maestro di cappella at Terra di Rotondo, at Assisi, at Rieti, and at Collegio di S. Marco, Rome, and at same time in several churches, finally 1719 at St. Peter's; taught Durante, Leo, and Feo; composed masses on popular airs, very many services (enough for one year at St. Peter's), and many motets, not published until after his death.

**Pitt, Percy**, *compr.* b. London, Jan. 4, 1870. Educated in France, studied music in Leipzig 1886-88, with Reincke and Jadassohn, and in Munich 1888-91 with Rheinberger; chorus-master Motet Concerts in London 1895, orgt. at Queen's Hall 1896, adviser and occasional cond. Covent Garden 1902; excellent program analyses; composed incidental music to *Paolo and Francesca*, *Flodden Field*, and *Richard II*, overture, suites, an oriental rhapsody, coronation march, songs for voice and orch.

**Pizzi** (pit'-ze), **Emilio**, *compr.* b. Feb. 2, 1862. Pupil of Ponchielli and Bazzini at Milan Cons.; took prizes at Milan and Bologna for operas, at Florence for quartets; director music school at Bergamo and maestro di cappella 1897; composed operas especially for Patti, *Gabriella* (Boston, 1893) and *Rosalba*.

**Plaidy** (plā'-dī), **Louis**, *pf. teacher.* b. Wermsdorf, Saxony, Nov. 28, 1810; d. Grimma, Mar. 3, 1874. Pupil of Agthe on pf. and Haase on vln.; member of Leipzig Orch.; studied pf. technic; 1843 invited

by Mendelssohn to teach at Cons.; private lessons after 1865; very remarkable gift for teaching technic benefited many pupils; his *Technische Studien* is still standard; also published *Der Klavierlehrer* (the pf. teacher's guide).

**Plançon** (plon-són), **Pol Henri**, *dram. bass.* b. Fumay, Ardennes, June 12, 1854. Pupil of Duprez and later of Sbriglia; début Lyons 1879; Grand Opéra, Paris, 1883-93; London for 13 seasons; favorite there and in N. Y.

**Planquette** (plón-ket'), **Jean Robert**, *compr.* b. Paris, July 31, 1848; d. there, Jan. 28, 1903. Pupil of Duprato at Cons.; composed songs and *saynètes* for *cafés-concerts*; first operetta 1874, and thereafter considerable success as opera compr., especially with *Les cloches de Corneville*, 1877, very popular in England and America as *The Chimes of Normandy*; also composed *Surcouf*, *The Old Guard*, *Paul Jones*, etc.

**Planté** (plon-tā), **Francis**, *pst.* b. Orthez, Basses-Pyrénées, Mar. 2, 1839; d. Périgueux, July, 1898. Pupil at Paris Cons. of Marmontel, 1st prize 1849; pst. in trios with Alard and Franchomme; pupil at Cons. again, 1853, under Bazin for comp.; after ten years' retirement, in which he developed his style, reappeared, 1872, as most finished pst.; published only transcriptions.

**Playford, John**, *publisher.* b. London, 1623; d. there, about Nov., 1686. Wrote *Introduction to the Skill of Musick*, a few songs; published nearly all English music 1648-85, among others Hilton's *Ayres*, Campion's *Art of Descant*, *The whole booke of Psalms*, etc. Son and successor **Henry**, b. May 5, 1657; d. about 1710. Published music of Purcell and Blow; apparently retired about 1706 or '07.

**Pleyel** (pli'-el), **Ignaz Joseph**, *compr.* b. Ruppertsthal, near Vienna, June 1, 1757; d. near Paris, Nov. 14, 1831. Pupil of Wanhal and for five years of Haydn; then in Rome and Vienna; capellmeister at Strassburg minister, position which he lost for political reasons; cond. of Professional



Concerts in London 1791-92; went to Paris 1795, where, in 1797, he established pf. factory, still flourishing as firm of P. Wolff et Cie.; prolific instrumental compr. of some 29 symph., septet, sextet, five books of quintets, 45 quartets, concertos, sonatas, etc.

**Podbertsky** (pod-bert'-ski), **Theodor**, *compr.* b. Munich, Nov. 16, 1846; d. there, Oct. 5, 1913. Director of Munich Männergesangverein; living in Fürstenfeldbrück since 1887; composed popular part-songs, *Am Chiemsee*, *Friedrich Rotbart*, *Meeresstille und glückliche Fahrt*.

**Pohl** (pöl), **Carl Ferdinand**, *writer.* b. Darmstadt, Sept. 6, 1819; d. Vienna, Apr. 28, 1887. Gave up position as orgt. because of ill health; in London 1863-66 in research which is foundation of *Mozart and Haydn in London*; 1866 librarian and archivist to Gesellschaft der Musikfreunde in Vienna; began life of Haydn, of which one vol. (in 2 parts) was published; to be completed by Mandy-czewski.

**Pohlig, Karl**, *condr., compr.* b. Tep-litz, Feb. 10, 1864. Pupil of Liszt at Pesth and Rome; capellm. at Graz, Hamburg, London (Covent Garden), Koburg, and Stuttgart 1900-07; went to Philadelphia 1907 to become dir. of the Philadelphia Symph. Orch.; has written works for orchestra, songs and choruses.

**Pole, William**, *writer.* b. Birmingham, Apr. 22, 1814; d. London, Dec. 3, 1900. Prof. of civil engineering at Univ. Coll., London, 1859-76; orgt. in London; Mus. Doc. Oxford 1864; examiner for Lond. Univ. 1876-90; composed some mus.; chiefly known for analyses, critical essays, *The Story of Mozart's Requiem*, and suggestive *Philosophy of Music*, contributor to *Grove's Dictionary*.

**Polko, Elise** [*née Vogel*], *writer.* b. Wackerbarthsrue, near Dresden, Jan. 13, 1822; d. Munich, May 15, 1899. After studying with Garcia appeared at Frankfort as mezzo soprano; after marriage appeared in concert only; lived in various German cities; author of many novels

in which appear characters of musical hist.; best known are sentimental *Musikalische Märchen*.

**Pollini** (pol-lē'-ni), **Francesco Giuseppe**, *pst.* b. Laibach, 1763; d. Milan, Sept. 17, 1846. Pupil of Mozart and Zingarelli; prof. of pf. at Milan Cons.; distinguished performer; probably originator of writing pf. mus. on 3 staves in his 32 *exercizi in forma di toccata*, in which he was followed by Liszt and Thalberg; composed toccatas, sonatas, variations, etc., pf. method, *Stabat Mater*, etc.

**Ponchielli** (pon-ki-el'-le), **Amilcare**, *compr.* b. Paderno Fasolare, Cremona, Aug. 31, 1834; d. Milan, Jan. 16, 1886. After study at Milan Cons., was orgt. and bandmaster; 1856 produced opera *I promessi sposi*, most successful in revised version, 1872; after that continued success with 9 others; maestro of Piacenza Cath. 1881; most successful opera *Gioconda* (Milan 1876, London, N. Y., and Boston 1883); ranked next to Verdi by Italians.

**Popper, David**, *'cellist.* b. Prague, Dec. 9, 1843. Pupil of Goltermann at Prague Cons.; after successful tours in Germany, 1868-73, became soloist at Vienna Opera; married *pst. Sophie Menter*, 1872 (divorced 1886); for a number of years he held no official position, for various lengths of time being in London, Paris, St. Petersburg, Vienna, Berlin, etc.; since 1896 prof. in Budapest Cons.; recognized all over Europe as among finest 'cellists; has written for 'cello (popular *Sarabande and Gavotte*, suites, concertos), string quartets, and monumental *Violoncello School*; d. Aug. 7, 1913.

**Porges** (por'-gēs), **Heinrich**, *writer.* b. Prague, Nov. 25, 1837; d. Munich, Nov. 17, 1900. Pupil of C. Müller, Rummel, and Zwonar; editor with Brendel of *Neue Zeitschrift für Musik* 1863; 1867 called to Munich by Ludwig II, editor of *Süddeutsche Presse*, teacher at Royal Sch. and Royal Music director after 1871; organized P. Gesangverein 1886; intimate with Cornelius and Wagner, and the latter's champion in many pamphlets and articles.

**Porpora** (por-por'-ä), **Nicolò Antonio**, *compr.* b. Naples, Aug. 19, 1686; d. there, Feb., 1766. Pupil of Gaetano of Perugia and Mancini at Cons. di San Loreto; maestro di cap. to Portuguese ambassador; early opera, *Berenice*, praised by Handel; opened singing school about 1712, where he had many very famous pupils (Farinelli, Senesino, Tosi, etc.); about 1721 virtuoso to Prince of Hesse-Darmstadt; 1725 teacher at Venice, and while there tried unsuccessfully for favor at Vienna; at Dresden, 1728, singing master to princess and maestro at opera, in which position he was bitter rival of Hasse, who (1724) had deserted P. for lessons from A. Scarlatti; 1729-1736 intermittently in London, where he directed opposition to Handel without great success; then lived in Venice, Vienna (where he taught Haydn), again at Dresden (where Hasse began to gain ground against him); returning to Naples about 1755, became maestro at the cathedral and at Cons. di San Onofrio; died in poverty; operatic music of conventional florid style; clavi-chord music (fugues, etc.) of some originality; greatest as teacher of singing.

**Porter, Frank Addison**, *teacher.* b. Dixmont, Me., Sept. 3, 1859. Pupil at N. E. Cons. 1879-84 of Turner, Emery, Chadwick, etc., at Leipzig of Hofmann, Freitag, etc.; prof. of pf. at N. E. Cons. since 1884; supt. of normal course there since 1892; published *System of finger technique*, nocturnes, mazurka, etc.

**Portugal** [or **Portogallo**] **da Fonseca, Marcos Antonio**, *compr.* b. Lisbon, Mar. 24, 1762; d. Rio de Janeiro, Feb. 7, 1830. Pupil of Borselli, an opera singer, and Orao, maestro at cath.; accompanist Madrid opera 1782; after study in Italy, produced successful operas (*Il Molinaro*, *L'As-tuto*, 1790); court cond. at Lisbon; then in Italy producing operas in various cities to 1799 (*Fernando nel Messico*, masterpiece according to Fétis); 1800 at Lisbon, 1810 followed royal family to Brazil, continued position there; some success in Germany and England, but most of his 40 operas were popular in Italy and Spain.

**Potter, Philip Cipriani Hambly**, *pst.*, *compr.* b. London, Oct. 2, 1792; d. there, Sept. 26, 1871. Studied with father, Attwood, Callcott, Woelfl, etc.; début as pst. and compr. 1816; studied comp. with A. Förster at Vienna, where Beethoven gave him advice; prof. of pf. at Royal Acad. Mus. 1822; principal there 1832, resigned 1859; composed sonatas, concertos, two books of praise-worthy studies; distinguished cond. of Madrigal Soc. and admirable performer.

**Pougin** (pö-zhan), **Arthur** [real name **François Auguste Arthur Parioise-Pougin**], *writer.* b. Châteauroux, Aug. 6, 1834. Son of actor; pupil of Alard and Reber at Paris Cons.; th. vlt.; cond. at several theatres; member Opéra Comique orch. 1860-63; since then critic for several papers (*Ménestrel*, of which he became chief editor after 1885, *Le Théâtre*, etc.); author of musical articles in Larousse's *Dict. universel*, author of supplement to Fétis's dictionary, etc., and, beside many articles, of biographies of Bellini, Auber, Rameau, Verdi, etc.

**Powell, Maud**, *vlt.* b. Peru, Ill., Aug. 22, 1868. Mother an amateur compr.; pupil of Wm. Lewis in Chicago, of Schradieck in Leipzig, of Dancal in Paris, and, after playing in London, of Joachim in Berlin; début there and in New York 1885; leader Maud Powell String Quartet 1894; very distinguished and skilful player. Married H. Godfrey Turner, 1907.

**Pradher** [rightly **Pradère**], (prä-där), **Louis Barthélemy**, *pst.*, *compr.* b. Paris, Dec. 18, 1781; d. Gray, Haute-Saône, Oct., 1834. Pupil of Gobert and Berton at Cons., where he became pf. prof. 1802; among pupils Herz, Dubois, etc.; retired 1827; published operas and much pf. mus. (sonatas, rondos, fantasias, etc.).

**Präger** (präg'-er), **Ferdinand Christian Wilhelm**, *teacher.* b. Leipzig, Jan. 22, 1815; d. London, Sept. 1, 1891. Son of vlt. **Heinrich Aloys P.** (1783-1854); pupil of Hummel and Pape; teacher in The Hague and London



after 1834; English correspondent for Schumann's *Neue Zeitschrift*, supporter of Wagner, influential in calling W. to London 1855; compr. of symph. poems, pf. mus. (*Crépuscule*, etc.), author of *Wagner as I knew him*.

**Prätorius, Michael**, *compr., writer*. b. Kreuzberg, Thuringia, Feb. 15, 1571; d. Wolfenbüttel, Feb. 15, 1621. Capellmeister at Lüneburg, orgt. and capellm. to Duke of Brunswick, prior of Monastery of Ringelheim; prolific compr. of 15 volumes of *Polyhymnia*, 16 of *Musae Sioniae*, etc.; chiefly distinguished as author of *Syntagma musicum*, 1615-20, treatise, partly in Latin, partly in German, on ecclesiastical music, on all known instruments (with very valuable woodcuts) and styles of compositions.

**Pratt, Silas Gamaliel**, *compr.* b. Addison Vt., Aug. 4, 1846. Pupil of Bendel, Kullak, Wüerst, and Kiel, and on later trip, 1875, of Dorn and Liszt; organized Chicago Apollo Club 1871; gave symphony concerts, concerts of own works, his opera *Zenobia* 1882; pf. prof. at N. Y. Metropolitan Cons. 1890; removed to Pittsburg 1907; composed 2 operas, 2 symphonies, cantata, suites, part-songs, etc., arranged spectacle *The War in Song*.

**Pratt, Waldo Selden**, *writer, teacher*. b. Philadelphia, Nov. 10, 1857. Graduated at Williams College 1878; Johns Hopkins Univ. 1878-80; Mus. D. Syracuse Univ. 1895; asst. dir. Metropol. Museum, N. Y., 1880-82, registrar Hartford Theol. Seminary 1888-95; teacher of elocution Trinity Coll. 1891-1905; lecturer on mus. hist. at Smith Coll. since 1895, at Mt. Holyoke 1896-99, at Inst. Mus. Art, N. Y., 1905; orgt. and cond. of choral soc. in Hartford; prof. mus. and hymnology at Hartford Theol. Seminary since 1882; Mus. Ed. Century Dictionary, etc.; author of *Mus. Ministries in the Church*, 1901, and valuable text-book *Hist. of Mus.* 1907.

**Prentice, Thomas Ridley**, *pst.* b. Paslow Hall, Ongar, Essex, July 6, 1842; d. Hampstead, July 15, 1895.

Pupil of W. and G. A. Macfarren at Royal Acad.; taught there; gave Monthly Popular Concerts at Brixton 1869-74; orgt. 1872; pf. prof. Guildhall Sch. 1880, at Blackheath Cons. 1881; organized twopenny concerts for working classes; most valuable work *The Musician*, notes on pf. instruction books; composed cantata, anthems, pf. mus., etc.

**Prescott, Oliveria Louisa**, *compr., writer*. b. London, Sept. 3, 1842. Pupil at Royal Acad. Mus. and of Lindsay Sloper, Macfarren, etc.; successful teacher of harmony; author of clear, useful text-book, *Musical form*, compr. of 2 symph., overtures, pf. concerto, etc., psalms, cantata *Lord Ullin's Daughter*, songs, etc.

**Prévost (prā-vō), Eugène Prosper**, *compr., cond.* b. Paris, Aug. 23, 1809; d. New Orleans, Aug. 30, 1872. Pupil at Paris Cons. of Seuriot, Jelen-sperger, and Lesueur; *Grand prix de Rome* 1831; produced several successful operettas; cond. at Havre, at New Orleans 1838-1862, then at Bouffes Parisiens and the Champs Elysées; later compositions unsuccessful; returned to New Orleans 1867.

**Preyer, Carl A.**, *compr., teacher*. b. Pforzheim, Germany, July 28, 1863. Began musical instruction under a local teacher at the age of 9, continuing at Stuttgart, at Vienna under Navratil, and in Berlin under Urban and Barth; began his professional career in 1884; after coming to the United States he became successively professor of music in Baker University, Baldwin, Kas., 1889-91, and at University of Kansas, Lawrence, 1893, with which institution he is still connected (1910). His compositions number about fifty mainly for piano and voice; among his works for piano are a number of fine technical studies which have been well received by teachers; Mus. Doc. Baker University 1909.

**Proch (prök), Heinrich**, *compr.* b. Böhmisch-Leipa, July 22, 1809; d. Vienna, Dec. 18, 1878. Studied vln. and law; capellmeister in Vienna at theatre, at court opera 1840-70, of comic opera 1874; many

famous pupils (Tietjens, Materna, etc.); compr. of very popular lieder (*Von der Alpe tönt das Horn*, etc.).

**Prout, Ebenezer**, *compr.*, *theorist*. b. Oundle, Northamptonshire, Mar. 1, 1835; d. London, Dec. 5, 1909. Pf. pupil of Salaman, otherwise self-taught; orgt. in several places; prof. of pf. Crystal Palace Sch. of Art 1861-85; prof. of harmony and comp. at Nat'l Training School 1876, at Royal Acad. 1879, at Guildhall Sch. 1884; prof. mus. at Dublin Univ. 1894; editor *Monthly Mus. Record* 1871-74, critic for *Academy* and *Athenæum*; editor of some of Handel's oratorios, with additional accomp.; most distinguished as writer of primer on *Instrumentation*, and of series *Harmony*, *Counterpoint*, *Double Counterpoint*, *Fugue*, *Mus. Form*, *Applied Forms*, and *The Orchestra*.

**Pruckner, Dionys**, *pst.* b. Munich, May 12, 1834; d. Heidelberg, Dec. 1, 1896. Pupil of Niest and of Liszt; settled in Vienna 1855; prof. Stuttgart Cons. 1859, to reputation of which he largely contributed; court pst. 1864; excellent teacher.

**Prudent (prü-dôn), Emile**, *pst.* b. Angoulême, April 3, 1817; d. Paris, May 13, 1863. Adopted by piano tuner in childhood; pupil at Paris Cons. of Le Couppey, Zimmermann, and Laurent; first performance at concert with Thalberg, whom he closely imitated and nearly equaled; successful tours in Germany and England, admired as teacher and performer in Paris; compr. of transcriptions and salon music, brilliant but now out of fashion.

**Puccini (poo'-chē'-nē), Giacomo**, *compr.* b. Lucca, June 22, 1858. Great-great-grandfather, grandfather, and father all compr. of church music; great-grandfather notable theorist; student at Milan Cons., on pension from queen, under Ponchielli; first opera, *Le Villi*, successful 1884; revised the next year; second, *Edgar*, 1889, failure; better success with *Manon Lescaut* 1893; first triumph with *La Bohème* 1896; *Tosca* 1900, continued success, and *Madam Butterfly*, though hissed at first performance, Milan, 1904, has since been successful, not only in Italy but

almost everywhere else, London 1905, New York and Boston, English version. P. is one of most popular of contemporary composers; he differs from Mascagni and other Italians in seeking for more than mere sensation, and from followers of Wagner in not endeavoring to establish any abstract truth; his orchestration shows brilliant technic and variety; his melody, typically Italian in its fluency and somewhat obvious emotionalism, is modern in its psychological truth, so far as is possible with his librettos, which have often been disconnected melodramatic scenes rather than artistic creations.

**Pudor (poo'-dor), Heinrich**, *writer*. b. Dresden, Aug. 29, 1865. Son of Johann Friedrich P. (1835-1887), proprietor of Dresden Cons. 1859-87; succeeded father at Cons. until 1890, when he sold out to E. Krantz; prolific writer, at first extravagant, but more restrained in later works; wrote *Die alten und die neuen Wege in der Mus.*, etc.

**Pugnani (poon-yä'-nī), Gaetano**, *vl.* b. Turin, Nov. 27, 1731; d. there, June 15, 1798. Pupil of Somis and Tartini; leader court orchestra Turin 1752; long tours after 1754 to Paris and London, where he conducted opera orch. and produced opera; 1770 at Turin established vln. school; among pupils Viotti, Polledro, etc.; composed 9 concertos (only 1 published), chamber music.

**Pugno (pū-ñō), Stéphane Raoul**, *pst.* b. Montrouge, Seine, France, June 23, 1852. Pupil at Niedermeyer Sch. and Paris Cons., winning 3 first prizes, pf. 1866, harmony '67, organ '69; orgt. in Paris since 1896; prof. of harmony 1892-96, and of piano 1896-1901 at Cons.; since about 1893 has been distinguished as performer, especially of classical music; successful concerts with Ysaÿe in Paris, London, and U. S.; playing notable for smooth tone, intense expression, combined with force; compr. of oratorio, ballets, etc.

**Purcell, Henry**, *compr.* b. Westminster, London, 1658; d. there, Nov. 21, 1695. Called "the younger"; father, also Henry P. (d. Aug.



11, 1664), gentleman of Chapel Royal after Restoration, master of choristers, Westminster Abbey, member of King's band; after early death of father, Henry was chorister at Chapel Royal under Cooke and Pelham Humfrey, who is said to have shown him the French style of music; early a compr.; pupil in composition of Blow; copyist at Abbey 1676-78, 1688-90, orgt. there 1680 (unsupported tradition gives Blow credit for resigning in pupil's favor); orgt. at Chapel Royal 1682; composed anthems and songs from early age, "lessons" for harpsichord; sonatas, fantasias, etc. for several instruments; incidental music for plays (the so-called "operas" are mostly detachable songs); of these the most notable are *Dido and Aeneas* (probably 1688-90), *Dioclesian* 1690, Dryden's *King Arthur* 1691. Reckoned as greatest English compr.; there have been frequent editions of his works, but no accurate ones until foundation of Purcell Society 1878, 16 volumes published up to 1908. Chief characteristics of music are "fondness for austere melody, relieved by strongly marked rhythm, delight in moving basses and skill in handling ground bass, love of 'false relations,' beside general technical ingenuity combined with direct passionate expression." [Grove.]; unfortunate for English music that he had no immediate successors. (Biography by W. H. Cummings.)

**Pyne, John Kendrick**, *orgt.* b. London, Aug. 21, 1810; d. there, Mar. 2 (4?), 1893. Son of **James Kendrick**, tenor (1785-1857); pupil of Crotch at Royal Acad.; orgt. at Bath Abbey from 1839. Son **James Kendrick**, *orgt.* b. Bath, Feb. 5, 1852. Pupil of father and S. S. Wesley; orgt. at Bath, etc., finally at Manchester Cath. 1876; prof. at Manchester Royal Coll. Mus. 1893; in Philadelphia 1875; compr. of services, etc.; well-known recital orgt.

**Pyne, Louisa Fanny**, *dram. sop.* b. England, Aug. 27, 1832; d. London, Mar. 20, 1904. Pupil of Smart, appeared with sister at early age; début on stage, Boulogne, 1849; sang in London 1849-54, U. S. 1854-56, again in England established, with Wm. Harrison, H.-P. Opera Co., giving English operas; after marriage to F. Bodda, baritone, in 1868, retired from stage; devoted to teaching.

**Pythagoras**, *mathematician.* b. Samos, Greece, about 582 B. C.; d. Metapontum, about 500. Though he wrote no books, his disciples, Euclid, Ptolemy, etc. preserved his doctrines which he is thought to have gained in the Egyptian esoteric schools where he spent several years; in music he counted only the octave and the fifth as consonances (fourth being fifth below); third and sixths consequently dissonant intervals.

## Q

**Quantz, Johann Joachim**, *flute player.* b. Oberscheden, Hanover, Jan. 30, 1697; d. Potsdam, July 12, 1773. Played double-bass at 8; at 10, as apprentice to uncle, town musician at Merseburg, studied clavichord with Kiesewetter, and learned other instruments; member of town orch. at Dresden; studied counterpoint with Zelenka and Fux at Vienna; 1718 oboist in royal orch. at Dresden, later played flute there, after studying with Buffardin; and resumed position after trip to Italy, Paris, and London; teacher of Frederick

the Great, when crown prince, and after his accession 1740, chamber musician and compr.; invented second key and sliding top for flute; wrote method and composed about 300 concertos and 200 sonatas and other pieces.

**Quinault (kē-nō')**, **Jean Baptiste Maurice**, *singer, actor.* d. Gien, 1744. At Th. Française 1712-18, tragedian there until 1733; wrote more than 20 interludes, ballets, etc. (a 4-act ballet *Les amours des déesses*, 1728, had considerable success in Paris).

## R

**Rachmaninoff** (rāk-mān'-ē-nof), **Sergei Vassilievitch**, *pst., compr.* b. Novgorod, Russia, Apr. 2, 1873. Studied at St. Petersburg and Moscow Cons., pf. with Siloti and theory with Arensky; gold medal 1891; after concert tour in Russia, and appearance at London Philharmonic, 1899, appointed pf. prof. at Maryinsky Inst. for girls, Moscow 1893; American tour 1909-10; has composed opera *Aleko*, *Fantasia*, *Bohemian Caprice*, etc. for orch., pf. concerto, two symphonies, *Elegiac* trio, some songs, and pf. music (*Variations*, *Musical moments*, *Preludes*, etc.), which contains novel and varied harmonic effects, well worth the effort of overcoming the considerable technical difficulty.

**Radecke** (rā'-dē-kē), **Albert Martin Robert**, *compr.* b. Dittmannsdorf, Oct. 31, 1830; d. Wernigerode, June, 1911. Studied at Leipzig Cons.; member Gewandhaus orch.; cond. Singakademie, dir. City Th.; gave concerts in Berlin, mus. director of court theatre there 1863-87, court capellmeister 1871, director of Stern Cons. 1883-88, of Royal Inst. for Church Mus. 1892; *compr.* orch. works, especially excellent pf. trios and songs.

**Raff** (rāf), **Joseph Joachim**, *compr.* b. Lachen, Lake of Zürich, May 27, 1822; d. Frankfurt-on-Main, June 25, 1882. Son of orgt., educated at Württemberg and in Schuryz; became school-teacher, continuing alone study of comp., pf. and vln.; on Mendelssohn's recommendation some pf. pieces were published 1843; devoted himself to composition; until 1850 in Cologne, Wiesenstetten, and Stuttgart, though encouraged by Liszt and Von Bülow, many chances of success failed; 1850 in Weimar, where he wrote articles for *Neue Zeitschrift* and where Liszt produced opera *König Alfred*; after 1856 in Wiesbaden, in demand as teacher; symphony *An das Vaterland* won prize Vienna 1863; director of Hoch Cons. at Frankfurt 1877; much work done to earn living; of the rest, though symphonies, etc.

are frequently of some melodic charm and are worked up with great care, the inherent weakness of his ideas has caused them already to disappear from programs.

**Raif** (rif), **Oskar**, *pf. teacher.* b. Zwolle, Holland, July 31, 1847; d. Berlin, July 29, 1899. Studied with father, Carl R., and Tausig; prof. of pf. at Royal High School, Berlin, after 1875; a specialist in technic known as the "dumb thumb" system; composed pf. concerto, sonata, etc.

**Raimondi** (rā-mon'-di), **Pietro**, *compr.* b. Rome, Dec. 20, 1786; d. there, Oct. 30, 1853. Pupil of La Barbara and Tritto at Naples; lived as teacher and successful opera *compr.* in Genoa; a director of th. at Naples 1824-33; prof. of counterpoint at Naples Royal Cons. 1825-32, at Palermo Cons. 1832-52; maestro di cappella, St. Peter's, Rome, 1852-53; composed fugues, requiems, masses, oratorios, 3 of which were produced simultaneously in Rome, 1852, as a feat of contrapuntal skill.

**Ramann** (rā'-man), **Lina**, *writer.* b. Mainstockheim, June 24, 1833; d. Munich, March 30, 1912. Pupil of Frau Brendel at Leipzig; founded normal mus. sem'y Glückstadt, 1858, and with Ida Volkmann school at Nuremberg, 1865; wrote *Grundriss der Technik des Klavierspiels*, historical essays, and biography of Liszt, 1880-93; edited L's works.

**Rameau** (rā-mō), **Jean Philippe**, *theorist, compr.* b. Dijon, Sept. 25, 1683; d. Paris, Sept. 12, 1764. Of musical family and precocious ability; studied at Jesuit Coll., Dijon; 1701 sent to Italy, but did not care for prevailing styles; played vln. in traveling opera company and was orgt. in several places, finally at Lille, since his teacher Marchand in jealousy kept him from Paris; after four years obtained position in Paris and published, 1726, *Nouveau système de musique théorique*; after writing songs, etc. for plays, composed opera *Samson*, which



was rejected; *Hippolyte et Aricie*, 1733, not very successful, but with *Les Indes galantes*, 1735, and *Castor et Pollux*, 1737, he was launched on career of success. In opera marked advance over Lully in dramatic sincerity and larger conceptions; he gives richer and more expressive orchestral backgrounds, with special part for each instrument, and more frequent solos for wood-wind; not happy in composing for voice and hampered by theory that any libretto would do; in mus. theory, he first reduced study of chords to a systematic basis and established satisfactorily the science of "equal temperament"; his is preëminently the "reflecting, calculating genius of a philosopher."

**Randegger** (rân-dezh-er), **Alberto**, *singing teacher*. b. Trieste, Apr. 13, 1832; d. London, Dec. 17, 1911. Pupil of Lafont and Ricci; cond. at several Italian cities; prod. 2 operas; went to London 1854; singing teacher at Royal Acad. 1868 and at Royal Coll.; conducted Italian opera 1857, Carl Rosa Co. 1879-85, Norwich Festival 1881-1905; composed dram. cantata *Fridolin*, 2 soprano scenes, *Medea*, *Saffo*, psalms, etc.; author of valuable *Primer of Singing*.

**Randolph, Harold**, *pst.* b. Richmond, Va., Oct. 31, 1861. Father a lawyer and writer; both parents good amateur musicians; began to study music at about eight years of age, and received bulk of musical education at the Peabody Conservatory, Baltimore; began professional career at sixteen, and filled various positions as organist and choirmaster up to 1906, when he retired from church work; director of Peabody Conservatory since 1898; has appeared as pianist with most of the principal American orchestras and chamber music organizations; first pianist entirely American-taught to achieve wide public recognition; reorganized the Conservatory and greatly enlarged its scope.

**Rappoldi** (răp-pöl'-de), **Edouard**, *vlt.* b. Vienna, Feb. 21, 1839; d. Dresden, May 16, 1903. Pupil in Vienna Cons. of Jansa, Böhm, and Sechter; vlt. in court orch.; leader at Rotterdam; cond. at Lübeck, Prague,

etc.; teacher at Berlin Hochschule 1871-77; leader of opera orch. and head teacher vln. at Dresden Cons. 1877-98, where he retired. Wife, **Laura**, *née Kahrer*, *pst.* b. Mistelbach, near Vienna, Jan. 14, 1853. Pupil at Vienna Cons. and with Liszt.

**Rauchenecker** (row'-ken-ek-er), **Georg Wilhelm**, *condr., compr.* b. Munich, Mar. 8, 1844; d. Elberfeld, July 17, 1906. Pupil of Th. Lachner, Baumgartner, and Walter; vlt. at Lyons; director at Avignon Cons., at Wintertthur; cond. Berlin Philharmonic 1884, and mus. dir. Elberfeld after 1889; composed 3 operas and successful string quartets.

**Ravel** (rä-vel'), **Maurice**, *compr.* b. Ciboure, Basses-Pyrénées, Mar. 7, 1875. Pupil at Paris Cons., pf. with De Bériot, harmony with Pessard, 1892-95, comp. with G. Fauré, 1897-1900; as applicant for *Prix de Rome*, 1905, is said to have been victim of favoritism; has composed *Shéhérazade* overture, *The Toys' Christmas* for orch., quartet which has been widely played; his music is of "radical harmonic structure, ingenious detail, and pervasive imagination."

**Ravenscroft, Thomas**, *compr.* b. London, 1593; d. London, 1635. Chorister at St. Paul's under Pearce; Mus. B. Cambridge 1607; his *Pammelia*, 1609, first collection of part-songs, rounds, etc. printed in England; issued other collections, *Deuteromelia*, *Melismata*, *Discourse* (on notation), and *Whole Booke of Psalms* "by sundry authors."

**Ravina** (rä-vi-nä), **Jean Henri**, *pst., compr.* b. Bordeaux, May 20, 1818; d. Paris, Sept. 30, 1906. Entered at Paris Cons., studied with Zimmermann, Laurent, Reicha, and Leborne; 1st pf. prize 1834, 1st harmony 1836; teacher 1835-37; long concert tours, composed salon music *Douce pensée*, *Câlinerie*, *Etudes de style et de perfection*.

**Reading, John**, *compr.* Three of this name: 1. Vicar at Lincoln Cath., master of choristers 1670; orgt. Winchester Cath. 1675-81, at W. Coll. 1681-92, when he died. 2. Orgt. at Chichester Cath. 1674-1720. 3. b. 1677; d. Sept. 2, 1764. Orgt., master of choristers, Lincoln, and

orgt. after 1707 at several London churches; one of these is supposed to be compr. of tune *Adeste fideles*.

**Reay, Samuel**, *teacher*. b. Hexham, Eng., Mar. 17, 1822; d. Newark, July 22, 1905. Chorister at Durham; pupil of Henshaw and Stimpson; orgt. in several places; song schoolmaster of Newark Parish Ch. after 1899; condr. Newark Philharmonic Soc.; compr. of anthems and services, editor of *Songs and ballads of Northern England*.

**Reber (rā-bār), Napoléon Henri**, *compr.* b. Mühlhausen, Alsace, Oct. 21, 1807; d. Paris, Nov. 24, 1880. Studied with Reicha and Lesueur at Paris Cons., where he was prof. of harmony after 1851, of comp. 1862; inspector of branch cons. 1871; member of Academy 1853; composed chamber mus., ballet, operas (*Le père Gaillard*, 1852), noteworthy orchestral works (4 symphonies, suite, scènes lyriques *Roland*); wrote useful *Traité d'harmonie*.

**Řebíček (rā'-bl-chěk), Josef**, *vlt.* b. Prague, Feb. 7, 1844; d. Berlin, Mar. 24, 1904. Pupil at Prague Cons.; vlt. in Weimar court orch.; leader at theatres Wiesbaden and Prague; director Warsaw, condr. Pesth, Wiesbaden; capellmeister Berlin Philharmonic 1897-1903; composed symph. in D minor.

**Rebikoff (rā-bl'-kof), Vladimir Ivanovitch**, *compr.* b. Krasnojarsk, Siberia, June 1, 1866. Studied at Moscow Cons., at Berlin with Mühler, and at Vienna; lived in Odessa, in Kishineff, where he founded branch Mus. Soc., then in Moscow; early compositions simple and pleasing; later ones, chiefly for pf. (*Médomiques*, *Esclavage et liberté*, etc.), are experiments in unconventional forms and unusual consonances, imitations, etc.

**Redhead, Richard**, *orgt.* b. Harrow, Eng., Mar. 1, 1820; d. Hellingley, Sussex, Apr. 27, 1901. Chorister at Magdalen Coll., Oxford, where he was pupil of Vicary; orgt. in London 1839-1901; composed services, anthems, etc., for Anglican Church, and compiled collections of hymns, chants, etc.

**Reeves, John Sims**, *tenor*. b. Woolwich, Sept. 26, 1818; d. Worthing, Oct. 25, 1900. Early played org., vln., cello, oboe, and bassoon; pupil of Cramer, Callcott, Hobbs, and Cooke; début as baritone Newcastle-on-Tyne, 1839, sang tenor in London 1842; after further study with Bordogni and Mazzucato, appeared Milan 1846 as leading tenor; very popular in England, especially, in both opera and oratorio; "his operatic career was more or less overshadowed by the great place he made for himself in oratorio," at Handel Festival, 1857, in *Eli* and *Naaman* (written for him) and many new works; farewell concert 1891, but reappeared under pressure of need in 1893, and 1896; published reminiscences *My Jubilee*.

**Reger (rā-ger), Max**, *compr.* b. Brand, Bavaria, Mar. 19, 1873. Pupil of Lindner and H. Riemann at Sondershausen and Wiesbaden, where Reger taught, 1895-96; after military service and severe illness finally settled in Munich 1901; prof. of harmony and counterpoint at Royal Acad. and condr. of Porgesscher Gesangverein, Leipzig, 1908; compr. of great originality and contrapuntal skill; extreme in disregard of established limitations of form and key; he has composed songs, variations, sonatas (some for vln. alone), org. works, and *Sinfonietta* and *Serenade* for orch.

**Rehberg (rā-berg), Willy**, *pst.* b. Morges, Switzerland, Sept. 2, 1862. Pupil of father, Friedrich R., of Hegar, Weber, and Freund at Zürich, and at Leipzig Cons., where he later taught; condr. concerts of court orch. and Singakademie at Altenberg 1888-90; teacher of pf. at Geneva Cons.; after 1890 capellmeister of Geneva orch.; composed sonata, gavotte, etc., for pf.

**Rehfeld (rā'-felt), Fabian**, *vlt.*, *compr.* b. Tuchel, W. Prussia, Jan. 23, 1842. Studied with Zimmermann and Grünwald; Royal chamber musician, Berlin, 1868; concertmaster court orchestra 1873, professor 1903; compr. for vln.

**Reicha (rī'-ka), Anton**, *theorist*, *compr.* b. Prague, Feb. 27, 1770; d. Paris, May 28, 1836. Pupil of uncle



**Joseph R.** [or *Rejcha*], *compr.* and *vt.*; flute player Bonn orch., where Beethoven played viola; pf. teacher Hamburg 1794-99; lived in Vienna 1801-08, intimate with Beethoven and circle; lived in Paris after 1808; produced operas, taught (Elwart, Dancla, etc. among pupils); prof. counterpoint and fugue at Cons. 1818; member Academy 1835; composed chamber music (some for horns, etc.) and wrote theoretical works, clear and successful, but now out of date.

**Reichardt** (rik'-ardt), **Johann Friedrich**, *compr.* b. Königsberg, Nov. 25, 1752; d. Giebichenstein, near Halle, June 27, 1814. Pupil of C. G. Richter and Veichtner; student of philosophy at Leipzig; capellmeister to Frederick the Great 1775; founded Concerts spirituels, for which he wrote programs; journeys to London and Paris 1786; dismissed by F. Wilhelm II, 1794; inspector of salt works at Giebichenstein; capellmeister to Jerome Napoléon; his numerous *Singspiele* affected German opera by establishing national character; as song *compr.* he marks transition between earlier *compr.*s and Schubert; also wrote passion music, anthems, etc.; instrumental works of no great importance.

**Reichmann** (rik'-män), **Theodor**, *dram. baritone*. b. Rostock, Mar. 15, 1849; d. Marbach, Lake of Constance, May 22, 1903. Studied in Berlin, Prague and with Lamperti in Milan; sang at Magdeburg 1869, Berlin, Cologne, Munich, etc.; at Vienna Court Opera 1882-99; created *Amfortas* in *Parsifal*, Bayreuth, 1882; N. Y. 1889-91; after 1893 again in Vienna.

**Reimann** (ri'-män), **Heinrich**, *orgt.* b. Rengersdorf, Mar. 14, 1850; d. Charlottenburg, May 24, 1906. Pupil of father at Glatz Gymnasium, Breslau Univ.; resigned positions as teacher and school director; conducted choral societies; critic and writer; asst. librarian Royal Library, Berlin, *orgt.* at Berlin Philharmonic until 1875; teacher of *org.* and theory at Scharwenka-Klindworth Cons. until 1894; *orgt.* at Kaiser Wilhelm Memorial Church 1895; critic for

*Allgemeine Musik Zeitung*, *compr.* of *org.* mus., author of biog. of Schumann, etc.

**Reinagle** (ri'-nägle), **Alexander Robert**, *orgt.*, *compr.* b. Brighton, Aug. 21, 1799; d. Kidlington, near Oxford, Apr. 6, 1877. Of musical family; teacher, *orgt.* at Oxford; wrote instruction books for vln. and cello; composed hymn tune *St. Peter*.

**Reinecke** (ri'-nek-ě), **Carl Heinrich Carsten**, *pst.*, *compr.*, *condr.* b. Altona, June 23, 1824; d. March 10, 1910, at Leipzig. Pf. pupil of father; after 1843 made tours in Scandinavia and Germany; friend of Mendelssohn and Schumann at Leipzig; *pst.* to Christian VIII; after some years in Paris, taught at Cologne Cons. 1851; was director Barmen 1854-59; dir. and *condr.* Singakademie, Breslau, 1859-60; *condr.* Gewandhaus, Leipzig, 1860-95; also prof. of pf. and comp. at Leipzig Cons. 1860-1902, where he had many famous pupils, Joseffy, Maas, etc.; leader in Leipzig for 25 years; works, especially those for pf., and chamber mus., show skill in construction and considerable romantic feeling; settings for women's voices of *Dornröschen*, *Schneewittchen*, etc., also noteworthy; besides concertos for cello, vln., harp, operas, cantatas, overtures, etc., contributions to English and German periodicals.

**Reinhold** (rin'-holt), **Hugo**, *compr.* b. Vienna, Mar. 3, 1854. Chorister at court chapel; pupil of Bruckner, Dessoff, and Epstein at Cons.; suite for pf. and strings, minuet and fugue for orch., and string quartet have attracted notice, as well as songs and pf. music.

**Reinken** (rin'-ken), **Johann Adam**, *orgt.*, *compr.* b. Wilshausen, Lower Alsace, Apr. 27, 1623; d. Hamburg, Nov. 24, 1722. Pupil of Scheidemann at Hamburg 1654-57; *orgt.* at Deventer 1657-58; then assistant and successor, 1663, to Scheidemann; distinguished performer whom Bach walked from Lüneberg to hear; wrote *Hortus musicus* (2 vlns., vla., bass), *Partite diverse*, *tocatta*, *variations*, and *fugue*; other works burned by direction of his will.

**Reintaler** (rĭn'-tă-ler), **Carl Martin**, *compr.* b. Erfurt, Oct. 13, 1822; d. Bremen, Feb. 13, 1896. Pupil of G. A. Ritter, and of Marx, in singing of Gerdali and Bordogni in Paris and in Rome; teacher of singing, Cologne Cons., 1853; mus. dir., orgt. at Cathedral; cond. of Singakademie and Liedertafel at Bremen; compr. of 2 operas, widely popular oratorio *Jephtha*, famous *Bismarck-Hymne*, symphony, and choral works.

**Reisenauer** (rĭ'-zen-ou-er), **Alfred**, *pst.* b. Königsberg, Nov. 1, 1863; d. Libau, Oct. 31, 1907. Pupil of Köhler and Liszt; début with Liszt 1881; after studying law in Leipzig, reappeared with brilliant success 1886; prof. pf. at Leipzig Cons. 1900; in America 1904; special characteristics not spectacular exhibition, but sympathetic interpretation of varied comprs.; at his best with Schumann and Liszt.

**Reissiger** (rĭs'-sig-er), **Carl Gottlieb**, *compr.* b. Belzig, near Wittenberg, Jan. 31, 1798; d. Dresden, Nov. 7, 1859. Pupil of Schicht at Leipzig; appeared as singer and pst. at Vienna; stud. comp. with Winter at Munich; tour of Italy 1824 to examine conservatories and submit plan; after teaching at Berlin Inst. for Ch. Mus., organized The Hague Cons. 1826; dir. German Opera at Dresden; court capellmeister; composed some 10 operas (overture to *Die Felsenmühle* was popular), oratorio, masses, many sonatas and rondos for various instruments.

**Reissmann** (rĭs'-măn), **August**, *writer.* b. Frankenstein, Silesia, Nov. 14, 1825; d. Berlin, Dec. 1, 1903. Pupil of Jung, Baumgart, Richter, etc.; in Weimar with Liszt 1850-52; lived in Halle, in Berlin 1863-80, where he lectured at Stern Cons., in Leipzig, Wiesbaden, and again Berlin; wrote biographies of Schumann, Schubert, Haydn, Weber, etc.; books on opera and history (*Geschichte des deutschen Liedes*), edited Gathy's lexicon, and Mendel's; composed operas, ballet, oratorio, etc.

**Reilstab** (rel'-stäb), **Heinrich Friedrich Ludwig**, *writer.* b. Berlin, Apr. 13, 1799; d. there, Nov. 27, 1860. Son

of **Johann Carl Friedrich R.**, *printer, lecturer, critic* (1759-1813); artillery officer, teacher of mathematics and history in military school; retired from army 1821; critic on *Vossische Zeitung*; author of satires against Sontag and Spohr, for each of which he was imprisoned; edited mus. paper *Iris*, etc., 1839-41; contributed to others' biographies of Liszt, etc.; well known as novelist, author of "1812."

**Remenyi** (re-men'-yĭ), [real name **Hoffmann**], **Eduard**, *vl.* b. Heves, or Miskolcz, Hungary, July 17, 1830; d. San Francisco, Cal., May 15, 1898. Pupil at Vienna Cons. of Böhm; played in America; after advice from Liszt, 1853, solo vlt. to Queen Victoria, and, 1860, to Emperor of Austria after amnesty (he was exiled in '48); after 1865 began series of long successful tours, Paris 1865, 1875, London 1877, even around the world; transcribed for vln. Field's nocturnes, Chopin's waltzes and other pf. music; of great technical skill, brilliance, and vigor of execution at his best, but uneven in achievement as he was wandering by nature; gave Brahms his start as accomp., first discovering his genius.

**Renaud** (ré-nō), **Maurice**, *baritone.* b. Bordeaux, 1862. Studied at Paris Cons.; sang at Brussels 1883-90; Opéra Comique, Paris, 1890-91; at Opéra since 1891; N. Y. 1906-10; of wide répertoire; sings and acts with great intelligence and so much care that at times he is accused of lack of spontaneity.

**Rendano** (ren-dă'-nō), **Alfonso**, *pst.* b. Carolei, near Cosenza, Calabria, Apr. 5, 1853. Studied at Naples and Leipzig Cons. and with Thalberg; popular as performer in London and Italy; composed considerable salon music.

**Reszké** (resh-kā), **Jean de**, *dram. tenor.* b. Warsaw, Jan. 14, 1852. Studied with Ciaffei, Cotogni, and Sbriglia; début 1874, London 1875, and engagements in Italy and Paris as baritone; début as tenor Madrid 1879; 1st tenor at Paris Opéra 1884-89; sang in London after 1887, and in New York after 1895; retired



to Paris 1902, where he teaches singing; remarkable singer, whose répertoire finally included Wagnerian operas as well as French and Italian. Brother **Edouard**, *dram. bass*. b. Warsaw, Dec. 23, 1855. Pupil of Jean, Ciaffei, Steller, and Coletti; début Warsaw 1876; at Th. Italien, Paris, 1885-98; followed Jean in English and American engagements and into retirement.

**Reyer** (rā-yār), [properly **Rey**], **Louis Étienne Ernest**, *compr.* b. Marseilles, Dec. 1, 1823; d. Toulon, Jan. 15, 1909. While in government office at Algiers, composed mass and songs; studied mus. in Paris with aunt, Mme. Farrenc; prod. symphonic ode 1850; member of Academy 1876; composed operas *La statue* 1861, *Sigurd* 1884, *Salammbô* 1890, latter two successful; choruses and church music; highly ranked as *compr.* of richly colored music in school of Berlioz, and as critic and essayist.

**Reznicek** (rez'-ni-chek), **Emil Nicolaus, Freiherr von**, *compr.* b. Vienna, May 4, 1861. Studied law at Graz, music at Leipzig Cons.; theatre capellmeister in several places, finally at Mannheim 1896-99; founded concerts for small orch. at Berlin, where he has lived since 1902, conducting also in Warsaw and Russia; teacher at Klindworth-Scharwenka Cons. 1906; composed overtures, symphonies, etc., and operas (notably *Donna Diana*, *Till Eulenspiegel*).

**Rheinberger** (rin'-berger), **Joseph Gabriel**, *compr.* b. Váduz, Liechtenstein, Mar. 17, 1839; d. Munich, Nov. 25, 1901. Pupil of Herzog, Leonhard, and J. J. Mayer at Royal Sch. of Mus., Munich, where he taught 1859; orgt. at court ch., cond. Oratorio Soc.; répétiteur court opera 1865-67; court capellmeister 1877; teacher in Royal Acad. from 1867 till death; renowned everywhere as teacher (Chadwick, Parker, and Goodrich among many American pupils); composed operas (*Die sieben Raven*, etc.), cantatas and oratorios (*Christophorus*, etc.), overtures, concertos (2 for org.), and especially 20 org. sonatas, which combine great skill with ideas of greater smoothness and beauty.

**Rhodes, Mrs.**, *see* **Hardelot, Guy d'.**

**Richards, Henry Brinley**, *compr., pst.* b. Camarthen, Wales, Nov. 13, 1817; d. London, May 1, 1885. Pupil at Royal Academy, King's Scholar 1835, '37; concert *pst.* and teacher in London; composed *pf. mus.*, songs, notably popular *God bless the Prince of Wales*, military marches, *Albert Edward*, etc.

**Richardson, Nathan**, *teacher.* b. S. Reading, Mass., July 31, 1827; d. Paris, France, Nov. 19, 1859. While pupil in Boston composed popular march *Gen. Taylor's Own*, etc.; pupil in Leipzig of Moscheles, etc., in Dresden of Willmers, and especially at Prague of Dreyschock; after return to America published *Modern School for Pf.*; publisher and *mus. seller* in Boston; despite increasing ill health, for which he journeyed to Smyrna and to Paris, published *New Method* for *pf.* 1859.

**Richter** (rik'-ter), **Ernst Friedrich Eduard**, *theorist, compr.* b. Gross-Schönau, Saxony, Oct. 24, 1808; d. Leipzig, Apr. 9, 1879. Student of theology at Leipzig Univ.; music pupil of Weinlig; asst. of Hauptmann at Cons. 1843; cond. of Singakademie 1843-47; orgt. at various churches, finally, 1868, director and cantor at Thomaskirche; beside skillful compositions, wrote widely known *Text-book of Harmony* 1853, of *Counterpoint* 1872, of *Fugue* 1859. Son **Alfred**, b. Leipzig, Apr. 1, 1846. Taught at Cons. 1872-83; lived in London, then again in Leipzig; published additional exercises, etc. to father's *Harmony*.

**Richter, Hans**, *condr.* b. Raab, Hungary, Apr. 4, 1843. Chorister in court chapel, Vienna; pupil of Sechter and others at Cons., learning *pf.* and French horn; horn player in th. orch., Vienna; copied *Die Meistersinger* for Wagner at Lucerne 1866-67; chorusmaster Munich Opera; court cond. under Von Bülow 1868-69; cond. of first performance of *Lohengrin*, Brussels, 1870; capellmeister at Pesth Nat'l Th. 1871-75, at Vienna Opera 1875-1900, 1st capellm. 1893; cond. of Vienna Gesellschaft concerts, 1884-90; 1900-1911 cond. of Hallé

Orch. at Manchester, England, and of annual concerts in London; conducted 1st performances of the *Ring* 1876 and subsequent Bayreuth festivals; Lower Rhine and Birmingham festivals after 1885; remarkable mastery due to complete knowledge of technic of every instrument.

**Riedel** (rē'-del), **Carl**, *condr., compr.* b. Kronenberg, Oct. 6, 1827; d. Leipzig, June 3, 1888. Revolution of '48 turned him from silk dyeing to music; after study with Carl Wilhelm and at Leipzig Cons., organized, 1854, Riedelverein for performance of ancient church music; pres. 1868 of Allgemeiner deutscher Musikverein, and of Wagnerverein; edited works of Schütz, Frank, Eccard, etc.; published collections of old Bohemian and German songs.

**Riego** (rē-ā'-gō), **Teresa del**, *compr.* b. London. Musical studies carried on chiefly at West Central Coll. of Mus., London, pf. and comp. under Sewell-Southgate, also studied vln. and singing; composed about 75 songs, sacred and secular, including cycles; pf. works in Mss.

**Riemann** (rē'-män), **Carl Wilhelm Julius Hugo**, *writer.* b. Grossmehlra, near Sondershausen, July 18, 1849. Pupil of Frankenberger, Barthel, and Ratzenberger, of law, philosophy, and history at Berlin and Tübingen, and, after war of 1870, at Leipzig Cons.; Ph.D. Göttingen 1873, with mus. thesis; teacher and lecturer at Bielefeld, Leipzig, Cons. of Hamburg, Sondershausen, and Wiesbaden; 1895 again univ. lecturer at Leipzig; beside numerous compositions, chiefly for pf., has written on history of notation, history of theory, pf. playing (notably *Guide to Art of Phrasing*), series of musical catechisms (*Instrumentation*, *Bach's well-tempered Clavichord*, etc.); edited works of Rameau, Friedemann Bach, etc.; compiled *Opern-Handbuch*, *Musik-Lexikon* (1882; 7th ed. 1909), of great value.

**Riemenschneider** (rē'-men-shnī-der), **Georg**, *condr.* b. Stralsund, Apr. 1, 1848. Studied with Haupt and Kiel; theatre cond. Lübeck and

Danzig; orch. cond. Breslau; composed opera and symphonic "pictures" *Julinacht*, etc.

**Ries** (rēs), **Ferdinand**, *pst., compr.* b. Bonn, Nov. 29, 1784; d. Frankfort-on-Main, Jan. 13, 1838. Son of **Franz** (1755-1846), music director to Elector Franz at Bonn, and friend of Beethoven; pupil of Beethoven at Vienna 1801-05, and of Albrechtsberger; after living in Paris, touring in Germany, Scandinavia, and Russia, teaching and playing in London 1813-24, he retired; lived at Frankfort after 1830; though good pst. and compr. of operas, symphonies, chamber mus., etc., he is chiefly known for intimate biog. of Beethoven. Brother **Hubert**, *vt.* b. Bonn, Apr. 1, 1802; d. Berlin, Sept. 14, 1886. Pupil of Spohr and Hauptmann; leader royal orch. Berlin 1836; teacher Kgl. Theatreinstrumentalschule 1851-72; author of excellent methods and exercises. His son **Franz** (b. 1846), excellent vt.; 1st prize Paris Cons. 1868; gave up playing because of health; head of music publishing firm, Ries and Erler, Berlin.

**Rietz** (rētẑ), **Julius**, *'cellist, condr., compr.* b. Berlin, Dec. 28, 1812; d. Dresden, Sept. 12, 1877. Son of royal chamber musician **Johann Friedrich**; brother of **Eduard** (1802-1832); friend of Mendelssohn, founder Berlin Philharmonic; pupil of Schmidt, Romberg, and Ganz; member th. orch. Königstadt; cond. at Düsseldorf, as asst., 1834, and successor, 1835, of Mendelssohn; at Leipzig, cond. at th. 1847-54, at Gewandhaus 1848, prof. of comp. at Cons.; cond. of opera and court chapel, Dresden, 1860, and director of Cons.; edited works of Mozart, Beethoven, and complete works of Mendelssohn, to whose period belong R's compositions, operas, concertos, choruses, etc.

**Rimbault** (rim-bölt), **Edward Francis**, *writer.* b. London, June 13, 1816; d. there, Sept. 26, 1876. Pupil of father, **Stephen Francis R.** (1773-1837), *orgt.*, of Samuel Wesley, and Crotch; gave lectures on English music history from 1838; founded, with Taylor and Chappell, Mus. Antiquarian Society, for publication



of old English mus. 1840; edited publications of Antiquarian, Motet, Percy societies, *Cathedral Chants*, some of Handel's works; wrote histories of org., of pf., etc.

**Rimsky-Korsakov** (rim'-ski-kor'-sä-koff), **Nikolas Andreievitch**, *compr.* b. Tikhvin, prov. of Novgorod, May 21, 1844; d. St. Petersburg, June 21, 1908. While student at Naval Inst. at St. P. studied 'cello with Ulich and pf. with Kanillé; officer in navy until 1873 (coming to U. S. in 1862); began serious study of music with Balakirev of whose circle he became influential member; prof. comp. St. P. Cons. 1871-1905, when he resigned to be reinstated in a few months, then served until death; inspector of marine bands 1873-84, director of Free Sch. of Mus. 1874-87, and cond. of its concerts until 1881; asst. cond. Imperial Orch. 1883, and one of condrs. of Russian Symph. Concerts 1886-1901; he composed operas (*Mlada*, etc.), many orchestral works, 3 symphonies (*Antar* is No. 2), overtures, symphonic poems (*Sadko*, etc.), suite for orch. (*Scheherazade*), chamber mus., pf. pieces, songs, choruses (*By the Waters of Babylon*, etc.), and edited 2 collections of folk-songs; most admired in Russia as compr. of operas dealing with local mythology; he is best known elsewhere as compr. of orchestral music remarkable not for form but for an almost oriental richness of color (attained in earlier works by skilful handling of limited orch.), by variety of melodic effects, and insistent rhythms.

**Rinck, Johann Christian Heinrich**, *orgt.* b. Elgersburg, Thuringia, Feb. 18, 1770; d. Darmstadt, Aug. 7, 1846. Pupil of several orgts., finally of Kittel (pupil of J. S. Bach); town orgt. Giessen, 1790; orgt. and teacher Darmstadt 1805; made tours through Thuringia; one of foremost players of time; besides large *Orgelschule*, wrote many *Choralvorspiele*, etc.

**Rinuccini** (rin-u-ché'-ne), **Ottavio**, *librettist.* b. Florence, 1562; d. there, 1621. Wrote words for earliest operas, Peri and Caccini's *Dafne*, Peri's *Euridice*, and Monteverde's *Arianna a Nasso*.

**Risler** (ris-lär), **Joseph Edouard**, *pst.* b. Baden-Baden, Feb. 23, 1873. Pupil of Diémer and Dubois at Paris Cons. 1883-90, and of d'Albert and Stavenhagen; répétiteur at Bayreuth 1896, '97 and at Paris Opéra for performance of *Meistersinger*; 1906 member of Conseil supérieur at Paris Cons.; of impeccable technic, specially praised for softness of touch and statue-like repose.

**Ritter, Alexander**, *vlt.* b. Narva (or Reval), Russia, June 27, 1833; d. Munich, Apr. 12, 1896. Pupil of Franz Schubert in Dresden, of David and Richter at Leipzig Cons.; leader at Meiningen, Weimar, and Würzburg where he founded music business; member of Meiningen orch. under Von Bülow; later in Munich; composed 2 operas (*Der faule Hans*, *Wem die Krone*), symph. poems (*Erotische Legende*, etc.); an enthusiastic radical whose influence on others (R. Strauss, etc.) was through philosophy and poetry rather than music.

**Ritter, Frédéric Louis**, *teacher.* b. Strassburg, June 22, 1834; d. Antwerp, July 22, 1891. Studied with Schletterer, Hauser, and J. G. Kastner; taught in Lorraine; went 1856 to Cincinnati where he organized Cecilia voc. soc. and Philharmonic Orch.; in New York 1861, cond. of Sacred Harmonic Soc. and Arion; 1867-95 prof. of mus. at Vassar Coll.; wrote *Hist. of Music, Mus. in Eng., Mus. in America*; composed unimportant symphonies, concertos, psalms, etc.

**Ritter, Hermann**, *teacher.* b. Wismar, Sept. 16, 1849. Teacher at royal mus. school at Würzburg; noteworthy for introduction of a larger viola alta, with fuller and less nasal tone, sort of revived tenor, constructed after rules of violin-making; use of instr. spread by many pupils; author of history of viola alta, theory of mus. and of æsthetics, illustrated mus. hist.

**Ritter, Théodore** [pseud. of T. Bennet], *pst., compr.* b. near Paris, Apr. 5, 1841; d. Paris, Apr. 6, 1886. Pupil of Liszt; successful performer; composed pf. pieces, dramatic scenes (*Le paradis perdu*, *Méphistophélès*) and two unsuccessful operas.

**Rivé-King** (rê'-vâ-king), **Julie**, *pst.*, *compr.* b. Cincinnati, O., Oct. 31, 1857. Pupil of Wm. Mason and S. B. Mills, of Reinecke and Liszt; début Leipzig 1874; compositions include *Impromptu*, *Polonaise héroïque*, etc.; has played with almost every orch. and under every cond. in America. Lives in Chicago.

**Robjohn, W. J.**, *see* Florio, Caryll.

**Robyn, Alfred G.**, *compr.* b. St. Louis, Apr. 29, 1860. Son of Wm. R. ("who organized first symph. orch. west of Pittsburgh." Hughes.); *orgt.*, succeeding father; solo *pst.* with Emma Abbott Co.; composed sacred and secular songs and successful comic operas (*The Yankee Consul*, etc.); removed from St. Louis to Brooklyn, 1910; *orgt.* and teacher there.

**Rochlitz** (rök'-litz), **Johann Friedrich**, *writer.* b. Leipzig, Feb. 12, 1769; d. there, Dec. 16, 1842. Studied music with Doles at Thomasschule, theology at Univ.; wrote novels touching music; founded *Allgemeine musikalische Zeitung* 1798, editor to 1818, contributor to 1835 (one of first to recognize Beethoven's greatness); director of Gewandhaus concerts after 1805; wrote *Für Freunde der Tonkunst*, collected essays, biographical studies, etc.

**Rockstro** [originally Rackstraw], **William Smyth**, *writer.* b. North Cheam, Surrey, Jan. 5, 1823; d. London, July 2, 1895. Pupil at Leipzig of Mendelssohn, Hauptmann, and Plaidy; taught pf. and singing in London; lived at Torquay; *orgt.* Babbacombe; lectured at Royal Acad. after 1891, taught plain song at Royal Coll. Mus.; wrote *Practical Harmony*, lives of Handel, Mendelssohn, Jenny Lind, *General History of Music*, *History of Music for Young Students*; *History of the Boehm Flute*; composed madrigal, *O two cruel fair*, sacred cantata; edited psalter, with accomp.

**Rode** (röd'),\* **Jacques Pierre Joseph**, *vlt.* b. Bordeaux, Feb. 16, 1774; d. Château-Bourbon, near Damazon, Nov. 25, 1830. Pupil of Fauvel and Viotti; début Paris 1790; leader of 2d vlins. at Th. Feydeau 1790-94; solo *vlt.* Opéra 1794-99; tours in Holland, Germany, and to London;

prof. at Cons. 1795; solo *vlt.* to Napoléon 1800, to Emp. Alexander of Russia 1803-08, having gone there with Boieldieu; after further tours in Germany, etc., lived in Berlin before retiring to Bordeaux; Boccherini wrote concertos for him in Spain 1799, Beethoven finished sonata Op. 96 in Vienna; final appearance in Paris 1828 a failure; compositions include concertos, quartet, etc. no longer popular; but a *Method* (written with Baillot and Kreutzer) endures, as do his 24 *Caprices en forme d'études*.

**Röder** (ré-der), **Martin**, *compr.* b. Berlin, Apr. 7, 1851; d. Cambridge, Mass., June 10, 1895. Studied at Berlin Hochschule; chorusmaster at Milan Th. 1873-80; organized Choral Soc. there; after some experience as opera cond., taught singing in Berlin, at Scharwenka Cons. 1881-87; prof. at Royal Acad. Mus. in Dublin 1887-92; director vocal dept. N. E. Cons., Boston, after 1892; composed 3 operas (*Vera* only one produced), 2 mysteries, symphonic poems, songs; also wrote essays in German and Italian.

**Roeckel** (rék'-el), **Joseph Leopold**, *pst.*, *teacher.* b. London, Apr. 11, 1838; d. 1908. Studied with father and with brother Eduard, with Eisenhofer and Götze; prolific song *compr.*, also wrote cantatas (*Fair Rosamond*, *Ruth*, etc.), baritone scène *Siddartha*; used pseud. **Eduard Dorn**; married **Jane Jackson**, *pst.*, *teacher*, *compr.*, under pseud. **Jules de Sivrai**.

**Rogers, Clara Kathleen**, *soprano.* b. Cheltenham, Eng., Jan. 14, 1844. Daughter of John Barnett, *compr.* Pupil of parents, of Götze, after 1860 of Moscheles, Richter, etc. at Leipzig Cons., of Sangiovanni at Milan; début Turin 1863, under stage name **Clara Doria**; sang in Italy, London, in U. S. with Parepa-Rosa Co., with Maretzek Co. 1872-73; married Henry M. Rogers, Boston, 1878; wrote songs, *Philosophy of Singing* and *My Voice and I* (1910).

**Rogers, James Hotchkiss**, *orgt.*, *compr.* b. Fair Haven, Conn., Feb., 1857. Pupil of J. M. Towne, C. Eddy; in Berlin with Loeschhorn, Ehrlich, Haupt, and Rohde, and in Paris



with Guilman, Widor, and Fissot; orgt. in Burlington, Ia.; since 1883 in Cleveland, O., as orgt., teacher, dir. of Rubinstein Club; compr. of Lenten cantata *The Man of Nazareth*, Easter *The New Life*, songs, pf. and org. pieces, anthems, etc.

**Rohde** (rō'-dā), **Eduard**, *compr., teacher*. b. Halle-on-Saale, 1828; d. Berlin, Mar. 25, 1883. Choirmaster St. Georgenkirche; singing teacher at Sophien Gymnasium; compr. of excellent motets, cantata *Schildhorn*, and an elementary text-book for pf.

**Rolla, Alessandro**, *vl.* b. Pavia, Apr. 22, 1757; d. Milan, Sept. 15, 1841. Studied with Renzi and Conti; court soloist at Vienna, leader of ducal orch. at Parma; maestro, solo vlt. to Eugène Beauharnais, prof. at Cons. at Milan; teacher of Paganini; composed ballet, concertos, etc. for vln.

**Romberg, Andreas Jakob**, *vl.* b. Vechta, near Münster, Apr. 27, 1767; d. Gotha, Nov. 10, 1821. Son of **Gerhard Heinrich R.** (1745-1819), clarinet player and mus. dir.; début at 7; on tour with cousin Bernhard R. 1784; soloist Concerts spirituels Paris 1784; member Bonn orch. 1790-93; after tours in Italy and unsuccessful attempt to produce compositions in Paris, succeeded Spohr as capellmeister, Gotha, 1815; composed 8 operas, *Das Lied von der Glocke* and other cantatas, psalms, etc. His cousin **Bernhard Romberg**, *'cellist*. b. Dineklage, near Münster, Nov. 12, 1767; d. Hamburg, Aug. 13, 1841. Son of **Anton** (1742-1814), bassoonist, brother of Gerhard; went on tour throughout Europe with Andreas; prof. at Paris Cons. 1800-03; soloist in Berlin court orch. 1805, capellmeister 1815-19; composed 9 concertos, caprices, etc. on national airs, operas, etc.

**Ronald, L.**, *see* Russell, Landon.

**Ronconi** (ron-kō'-nī), **Giorgio**, *baritone, singing teacher*. b. Milan, Aug. 6, 1810; d. Madrid, Jan. 8, 1890. Son of **Domenico R.** (1772-1839), *tenor*; established music school at Cordova 1863; taught in New York 1867.

**Röntgen** (rént'-gēn), **Julius**, *pst.* b. Leipzig, May 9, 1855. Son of **Engelbert** (1829-1897), *vl.*; pupil of

Hauptmann, Richter, Plaidy, etc., and of F. Lachner in Munich; début Stuttgart 1875; teacher Amsterdam Mus. Sch. 1878; cond. of concerts of Soc. for Promotion of Mus. 1886-1898; one of founders of Amsterdam Cons.; popular as player and teacher; composed chamber music, symph., ballad for orch., edited 14 *alt-niederländische Volkslieder*.

**Root, George Frederick**, *teacher, compr.* b. Sheffield, Mass., Aug. 30, 1820; d. Barley's Island, Aug. 6, 1895. Taught flute playing by father, learned other instruments easily; in music store in Boston 1836, member Boston Academy chorus, pupil of G. J. Webb; 1850 studied in Paris; *Flower Queen*, first cantata by American compr., published over pseud. G. Friedrich Wurzel; 1853 opened Normal Music Institute; 1858 member of publishing firm Root and Cady in Chicago; compiled alone or with others many collections of part-songs *Academy Vocalist*, *Sabbath Bell*, etc.; most widely known as prolific compr. of Civil War songs (*The Battle-cry of Freedom*, *Just before the battle, mother, Tramp, tramp, tramp, the boys are marching*) and songs of religion and sentiment (*The vacant chair*, *Knocking, knocking*, etc.). R. was pioneer in writing of cantatas, war songs, and gospel hymns; in his autobiography *Story of a Musical Life*, he says: "I am one who, from such resources as he finds within himself, makes music for the people, having always a particular need in view." His son **Frederick Woodman R.**, *singing teacher*. b. Boston, Mass., June 13, 1846. Pupil of father, B. C. Blodgett, and Wm. Mason; orgt. in Chicago; after study in Europe 1869-70, edited *Song Messenger*.

**Rooy, Anton van**, *see* Van Rooy.

**Ropartz** (rō-pärts), **J. Guy**, *compr., cond., critic, writer*. b. Guingamp, June 15, 1864. Studied for the bar; pupil of Dubois and Massenet at the Paris Conservatory, and later of César Franck; dir. of Conservatory at Nancy 1894; wrote orchestral and choral works, incidental music for plays, chamber music, piano and organ pieces and songs.

**Rore, Cipriano de**, *compr.* b. Mechlin or Antwerp, 1516; d. Parma, Sept. 1565. Pupil of Willaert; in service of Duke of Ferrara; asst. and successor 1563 to Willaert as maestro at St. Mark's, Venice; soon after chorumaster to Duke of Parma; published first book of madrigals 1542, various later ones, motets, and 3 masses; "he went much beyond his master and his school in the free and dexterous use of chromatic tones and harmonies, and his style has a novel richness and geniality." [Pratt.]

**Rosa, Carlo** [real name Carl August Nicolas Rose], *impresario*. b. Hamburg, Mar. 21, 1842; d. Paris, Apr. 30, 1889. Made early tours as vlt.; after study at Leipzig and Paris Cons., concertmaster at Hamburg 1863-65; on concert tour 1867, met and married Parepa, singer; opera company they organized played successfully in U. S. and in London; after Parepa's death 1874, R. continued as Carl Rosa Co. seasons of English opera in London and provinces.

**Rosellen** (rō-zel-lan), **Louis Henri**, *pf. teacher*. b. Paris, Oct. 13, 1811; d. there, Mar. 20, 1876. Pupil of Pradher, Zimmermann, Fétis, Halévy, etc. at Paris Cons., and of H. Herz; répétiteur in solfeggio at Cons.; published useful *Manuel des pianistes*, and over 200 pf. pieces, very popular in their day.

**Rosenhain** (rō'-zen-hīn), **Jakob**, *pst.* b. Mannheim, Dec. 2, 1813; d. Baden-Baden, Mar. 21, 1894. Pupil of Schmitt and Schnyder von Wartensee; tour as prodigy at 9; lived at Frankfurt, Paris, and Baden-Baden; accompanied Paganini 1830; distinguished teacher and able performer; *compr.* of operas, symphonies, pf. concertos and other orch. works, pf. mus., and songs.

**Rosenthal** (rō'-zen-tāl), **Moritz**, *pst.* b. Lemberg, Dec. 18, 1862. Pupil of Galoth who left him to work out own technic, of Mikuli, and Joseffy; début Vienna 1876, followed by tour; pupil of Liszt 1876-86, at both Weimar and Rome, at same time studying philosophy at Vienna University; after 6 years without

public appearance, he played at Liszt Verein in Leipzig, in America with Kreisler 1888-89, where he gained first great success; following seasons in Europe have been marked by increasing enthusiasm; his technic is prodigious, and he is sometimes accused of displaying it at the cost of good taste; others claim that he gives adequate artistic expression to a virile temperament, quite free from sentimentality.

**Rossi, Countess**, *see* Sontag, Henriette.

**Rossini** (ros-sē'-nī), **Gioacchino Antonio**, *compr.* b. Pesaro, Feb. 29, 1792; d. Ruelle, near Paris, Nov. 13, 1868. Father town trumpeter and mother amateur singer; pupil of A. Tesei at Bologna and of Mattei for composition, giving himself further training by copying scores; 1st opera produced Venice 1810; first serious opera *Tancred* 1813, followed by *L'Italiana in Algeri*, so firmly established his reputation that he agreed to supply 2 operas a year to Barbaja at Naples; besides this contract, composed *Barber of Seville* (Rome 1816) in three weeks; jealousy for Paisiello's work on same subject made first performance a failure, but the second was a triumph; wrote for Barbaja in Milan and Naples about 28 operas; cool reception of *Semiramide*, Venice, 1823, made him go to London where he gained fortune from concerts and lessons; after five months went to Paris as director of Théâtre Italien; R. became thoroughly French and produced for Paris Opéra, 1829, his French opera *William Tell*; thereafter fell into inexplicable inactivity, writing practically nothing else but the *Stabat Mater* 1832; married singer Isabella Colbran, later Olympe Pelissier. As a man he was brilliant, witty, cynical, pleasure-loving; in music he differed from his Italian forerunners in his use of full accompaniments in place of older *recitativo secco*, in development of orchestral variety, especially in horn parts, in composition of cadenzas (not leaving them to singers); he falls short of later composers in idealism; he wrote quite frankly for popularity both with singers and audience, supplying voice parts of originality and



brilliancy; his great fertility in invention of melody led to too great facility and frivolity; but just these qualities when they are appropriate, as in the *Barber of Seville*, make a masterpiece.

**Rotoli** (rot-ô-lî), **Augusto**, *compr.* b. Rome, Jan. 7, 1847; d. Boston, Nov. 26, 1904. Pupil of Lucchesi; chorister at St. Peter's; cond. and founder of choral soc.; teacher of princess; maestro of royal chapel of Sudario 1878; vocal instructor New England Cons. after 1885; choir-director at St. James Church, Boston, after 1896; *compr.* of *Roman Mass*, many songs, and secular *comp.*; successful teacher.

**Rouget de L'Isle** (rô-zhâ-dé-lêl), **Claude Joseph**, *compr.* b. Lons-le-Saunier, Jura, May 10, 1760; d. Choisy-le-Roi, June 26, 1836. Composed French national hymn, *La Marseillaise*, 1792, while military engineer at Strassburg; later in Paris composed *Chant du combat*, etc., 25 *Romances* and 50 *Chants français*.

**Rougnon** (rô-nûn), **Paul Louis**, *compr.* b. Poitiers, Aug. 24, 1846. Student at Paris Cons. (1st prize counterpoint and fugue 1870) where he became prof. of solfeggio 1885; composed 2 operas, pf. studies and pieces; author of *Dictionnaire musical des locutions étrangères*.

**Rousseau** (rô-sô), **Jean Jacques**, *theorist.* b. Geneva, June 28, 1712; d. Ermenonville, near Paris, July 3, 1778. Though not trained in music, soon after coming to Paris he copied music for living, wrote articles on music for the *Encyclopédie*, pamphlets on notation, and entered the *Guerre des bouffons* on the side of Italian music; his *Lettre sur la musique française* went so far as to deny all musical or melodic possibilities to the French language; his own opera *Le devin du village* prod. at Fontainebleau 1752 and Paris 1753 was simple pastoral; his *Pygmalion* 1775 is accompanied declamation.

**Rousseau**, **Samuel Alexandre**, *compr.* b. Neuve-Maison, Aisne, June 11, 1853; d. Paris, Oct. 1, 1904. Pupil at Paris Cons.; *Prix de Rome* 1878; chef d'orchestre at Th. Lyrique after 1892; maître de chapelle at Ste.

Clothilde; chorumaster Soc. des Concerts; critic for *L'Eclair*; prof. of harmony at Cons.; composed operas which had not striking success (*La cloche du Rhin*, etc.), masses, psalms, etc.

**Rowbotham**, **John Frederick**, *writer.* b. Edinburgh, Apr. 18, 1854. Studied at Oxford, at Stern Cons., Berlin, Paris, Vienna, etc.; author of *History of Music* [as far as troubadours], *How to write music correctly*, *Private life of great composers*, *The troubadours and courts of love*.

**Roze**, **Marie Hippolyte** [*née Ponsin*], *soprano.* b. Paris, Mar. 2, 1846. Pupil of Mocker at Cons., 1st prizes in singing and opera 1865; début Opéra Com., 1865, led to engagements there and at Opéra until 1870 when she went to the war; there after she sang in London; married Henry Mapleson; in America 1877; member Carl Rosa Co. 1883-89; *Car-men* favorite part; after 1890 teaching in Paris; farewell tour 1894.

**Rubini** (ru-bê'-ne), **Giovanni Battista**, *tenor.* b. Romano, near Bergamo, Apr. 7, 1795; d. near there, Mar. 2, 1854. Pupil of father Rosio; début Pavia 1814; sang at Naples, Vienna, Milan, Paris, success mounting to triumph during last three engagements; 1832-43 alternately in London and Paris; went with Liszt to Berlin 1843; retired with fortune 1845; his methods influenced *compr.* of period, Rossini, Donizetti, and especially Bellini; a poor and indifferent actor, he was master of every kind of ornament and of simple melody.

**Rubinstein** (rô'-bin-stîn), **Anton Gregorovitch**, *psl., compr.* b. Wech-wotynez, Bessarabia, Nov. 28, 1829; d. Peterhof, near St. Petersburg, Nov. 20, 1894. Pupil of his mother and Villoing; played with teacher in Paris; on advice of Liszt studied with Dehn in Berlin; in Vienna and Hungary 1846-48, teaching and playing; in St. Petersburg, composed several Russian operas (*Dimitri Donskoi*, etc.); further tours in Western Europe 1854-58; cond. of St. P. Music Soc. 1859; founder of Cons., director 1862-67 and later 1887-90; conducted Philh. Soc. and Choral Soc.

Vienna 1871-72; 1867-70 in Europe, 1872-73 in America his triumphs as pst. were continuous; as pst. his technic rivaled even Liszt's, but his playing was even more noteworthy for its variety of emotion and almost magic charm. His great ambition was to be known as a compr., and he wrote songs, many pf. pieces, quartets and sonatas, 6 symphonies (of which the 2d, *Ocean* symph., has 7 movements), mus. character pieces, overtures, 5 pf. concertos, vln. concerto, 2 for 'cello, operas and oratorios (*Feramors*, *Der Dämon*, *Das verlorene Paradies*, *Nero*, etc.). His compositions suffered because of his lack of sympathy for contemporary movements; he admired classical form and disliked works of Wagner, Liszt, and Berlioz; but beside this his lack of ability to criticize his own work left much of it tedious; his smaller works, notably the songs and some of the pf. pieces, attain greatness; the larger ones, with the exception of the D minor concerto, seem to be passing from sight, though some critics, among them Saint-Saëns, hold that "when we have passed over the fashion of extreme modulation, when we have ignored the strivings after effect and complication . . ." we may come back to his strong simplicity.

**Rubinstein, Nikolai Gregorovitch**, *pst.* [brother of Anton R.]. b. Moscow, June 2, 1835; d. Paris, Mar. 23, 1881. Pupil at Berlin of Dehn and Kullak; founded 1859 Moscow Mus. Soc. which established Moscow Cons., 1866, of which R. was director until death; conducted concerts in Moscow, St. Petersburg, and 1878 in Paris; as pst. resembled his brother; distinguished as teacher of Taneiev, Siloti, Sauer, etc.

**Rübner** (rüb'-ner), **Cornelius**, *pst.* b. Copenhagen, Oct. 26, 1853. Pupil of Gade and Reinecke; cond. Carlsruhe Philharmonic Soc. 1892-1904; appointed prof. of mus. at Columbia Univ., New York, March 1904, to succeed E. A. MacDowell.

**Ruckers**, *harpsichord makers* at Antwerp. **Hans, Sr.**, d. about 1642, had four sons: **Franz**, b. 1576; **Hans, Jr.**, b. 1578; **Andries**, b. 1579; and **Anton**, b. 1581; of whom 2d and

3d were especially noted; **Andries Jr.** (1607-1667), also maker; instruments of this family are scarce, but all of a singularly sweet, pure tone; many of them very elaborately painted, inside and out.

**Rückauf** (rük'-ouf), **Anton**, *compr.* b. Prague, Mar. 13, 1855; d. Schloss Alt-Erlaa, Austria, Sept. 19, 1903. Pupil at Prague Organ Sch. and of Proksch (at whose institute he taught), on gov't stipend, studied with Nottebohm and Navrátil in Vienna, where he lived; aided in song comp. by his friend Gustav Walter; wrote about 80 songs, modern in feeling, for both voice and pf.

**Rudersdorff** (roo'-ders-dorf), **Hermine**, *dram. sop.* b. Ivanowsky, Ukraine, Dec. 12, 1822; d. Boston, Mass., Feb. 26, 1882. Pupil of Bordogni and Micherout; concert singer in Germany 1840; after 1841 opera at Carlsruhe, Frankfurt, Breslau, Berlin, and London 1854-65; married Dr. Küchenmeister 1844; sang at Boston Jubilees 1871-72; remained there as teacher (Emma Thursby among pupils), and as concert singer.

**Rumford, Robert Henry Kennerley**, *see* under **Butt, Clara**.

**Rummel, Franz**, *pst.* b. London, Jan. 11, 1853; d. Berlin, May 3, 1901. Pupil of Brassin at Brussels Cons., 1st prize 1872; tour in Holland with Ole Bull and Minnie Hauck 1877-78; American tours 1878, 1886, 1898; taught in Berlin at Stern Cons.; lived for some time at Dessau; distinguished *pst.* and *comp.* for pf.

**Russell, Henry**, *baritone, compr.* b. Sheerness, Dec. 24, 1813; d. Maida Vale, London, Dec. 7, 1900. Studied in Bologna, with Rossini in Naples; singer in London 1828 and Canada 1833; orgt. in Rochester, N. Y.; gave concerts in U. S. and England; composed many famous songs, *A life on the ocean wave*, *Cheer, boys, cheer* (official army and navy songs), *Woodman spare that tree*; success in dramatic songs, *The maniac*, etc.; 2 volumes of memoirs. Son **Henry**, *singing teacher, impresario*. Covent Garden and Boston Opera Co. Son **London**, b. London, June 7, 1873, *compr.*, under pseud. **London Ronald**,



of many popular songs; pst. with *L'Enfant prodigue* 1891, cond. at Drury Lane Th. 1896; 1910 director of Guildhall School of Music, succeeding Wm. H. Cummings.

**Russell, Louis Arthur**, *teacher, writer*. b. Newark, N. J., Feb. 24, 1854. Pupil of Warren and Müller in New York. of Tours, Shakespeare, and Henschel in London; orgt. in Newark 1878-95; cond. Schubert Vocal Soc., etc.; founder of Newark Coll. of Mus. where he is director, teacher of singing, pf., and theory; author of *Embellishments of Music, The Commonplaces of Vocal Art, English Diction for Singers and Speakers*.

**Rust, Wilhelm**, *orgt., editor*. b. Dessau, Aug. 15, 1822; d. Leipzig, May 2, 1892. Pupil of uncle W. C., and Schneider; in Berlin, teacher, orgt., cond. of Bach-Verein 1862-74, teacher of theory Stern Cons.; 1878 in Leipzig, orgt. at Thomaskirche, teacher in Cons., 1880 cantor at Thomasschule; composed motets and choruses; distinguished co-editor of works of Bach, publ. by Bach Gesellschaft.

**Ruthardt (root'-hardt), Adolf**, *pf. teacher*. b. Stuttgart, Feb. 9, 1849. Student at Cons. there; teacher in Geneva 1868-85, at Leipzig Cons. since 1886; wrote *Das Klavier: ein geschichtlicher Abriss, Chormeister-Büchlein* (biographies) and some volumes of Eschmann's *Wegweiser*.

**Ryan, Thomas**, *clarinet and viola player*. b. Ireland, 1827; d. New Bedford, Mass., Mar. 5, 1903. Came to U. S. 1844, studied in Boston; original member of Mendelssohn Quintet Club formed in 1849 (other members A. and W. Fries, F. Riha, and Lehmann), and only member who persisted during 40 years of the club and its wide tours; published *Recollections of an old musician* 1899.

**Ryder, Thomas Philander**, *orgt.* b. Cohasset, Mass., June 29, 1836; d. Somerville, Mass., Dec. 2, 1887. Pupil of G. Satter; orgt. at Tremont Temple, teacher, successful choral director, gifted accomp.; popular piano transcriptions of *Old Oaken Bucket, Nearer my God to Thee*, etc.

## S

**Saar (sär), Louis Victor Franz**, *compr., critic*. b. Rotterdam, Dec. 10, 1868. Pupil of Rheinberger and Abel at Munich Cons. and of Brahms in Vienna; accompanist to New York Opera 1892-95; teacher of counterpoint and comp. at Nat'l Cons. 1896-98, at Coll. of Mus., Cincinnati 1909; critic for *Staats-Zeitung* and *New York Review*; comp. for pf. and many songs.

**Sacchini (sä-ké'-ne), Antonio Maria Gasparo**, *compr.* b. Pozzuoli, near Naples, July 23, 1734; d. Paris, Oct. 8, 1786. Son of fisherman; aided by Durante, studied with him, Fiorenza, and Manna at Cons. in Naples; success of early operas so great that he rivaled Piccini in Rome; after *Alessandro nell' Indie* 1768, director of Cons. in Venice; lived in London 1772-82, producing several operas; fled for debt to Paris, where he produced remodeled operas and two new ones *Dardanus* and

*Edipe à Colone*; in later works influenced by Gluck; operas carefully, effectively composed, obsolete because lacking in originality.

**Sachs (säks), Hans**, *mastersinger*. b. Nuremberg, Nov. 5, 1494; d. there, Jan. 19, 1576. Wrote some 5000 poems and tales, composing numerous melodies; most important of Nuremberg mastersingers; shoemaker by trade; represented by Wagner in *Die Meistersinger*.

**Safonoff (saf-ön'-of), Wasili**, *condr.* b. Istchory, Caucasus, Feb. 6, 1852. Pupil of Zarembo, Brassin, and Leschetizky at St. Petersburg Cons., where he taught 1881-85; teacher 1885 and director Moscow Cons. 1889-90; Goedicke and Lhévinne his pupils; cond. in various cities, St. Petersburg Imperial concerts 1890, Vienna, New York Philharmonic 1904-1909; conducts without baton, with great skill and the force of magnetic personality.

**Sainton** (san-tôn), **Prosper Philippe Cathérine**, *vl.* b. Toulouse, June 5, 1813; d. London, Oct. 17, 1890. Studied with Habeneck at Paris Cons., 1st prize 1834; member Opéra and Cons. orchestra; taught Toulouse Cons. 1840-44, at London Royal Acad. after 1845; leader Philharmonic 1846-54, of Sacred Harmonic Soc. after 1848, at Covent Garden, etc.; composed vln. concertos, solos, etc. His wife **Sainton-Dolby**, **Charlotte Helen**, *contralto*. b. London, May 17, 1821; d. there, Feb. 18, 1885. Pupil of Mrs. Montague and at Royal Acad. of Bennett, Crivelli, and Elliott; début Philharmonic concert. 1841; sang on Continent; from time of her marriage 1860 to 1870 leading singer in concert and oratorio; Mendelssohn wrote contralto part in *Elijah* for her voice and dedicated songs to her; 1872 opened vocal academy; also composed cantatas and songs.

**Saint-Saëns** (san-sôns'), **Charles Camille**, *compr.* b. Paris, Oct. 9, 1835. Precocious *pst.*; pupil at Cons. of Stamaty, Maleden, Halévy, and Benoist; 1st organ prize 1851; *orgt.* St. Méry 1853, Madeleine 1858-77; *pf.* teacher at Niedermeyer Sch.; resigned all positions 1870; as *pst.* and *orgt.* has long held enviable reputation in Europe (America 1906); has composed for stage *La princesse jaune*, *Samson et Dalila* (Weimar 1877), *Les barbares* (1901), etc., several cantatas, five *pf.* concertos, three violin concertos, chamber music, and many pieces for *pf.*, beside symphonic poems, by which he is most widely known, *Phaëton*, *Le rouet d'Omphale*, *La jeunesse d'Hercule*, and *Le danse macabre*; has published essays *Harmonie et mélodie*, *Portraits et souvenirs*, *Essai sur les lyres et cithares*; dryness of which his music is often accused is due partly to following of scholastic formulas, which his great skill enables him to do; vivid romantic coloring in his symph. poems.

**Salaman**, **Charles Kensington**, *pst.* b. London, Mar. 3, 1814; d. there, June 23, 1901. Studied with Rimbault and C. Neate, and after London début 1828, with Herz in Paris; taught in London after 1831; gave annual orchestral concerts, founded

chamber concerts, Mus. Soc., and Mus. Ass'n; lived in Munich, Vienna, and Rome 1836 and 1846; contributor to *Times*, *Concordia*, etc.; composed songs (*I arise from dreams of thee*), music for Jewish synagogue, etc.

**Saléza** (sä-lä'-zä), **Luc Albert**, *dram. tenor*. b. Bruges, Béarn, Oct. 18, 1867. Won 1st prize in singing and opera at Paris Cons. 1888; début Opéra Com. 1888; sang at Nice, Grand Opéra, Paris, Monte Carlo, New York 1899-1901.

**Salieri** (sal-e-ä'-rî), **Antonio**, *compr.* b. Legnano (Verona), Aug. 19, 1750; d. Vienna, May 7, 1825. Studied with brother **Francesco**, *vl.*, and Simoni, *orgt.*, and with Pescetti and Pacini at Venice; taken to Vienna by Gassmann for whom he acted as substitute and whom he succeeded as Italian opera cond. and chamber musician; intimate pupil of Gluck who helped him bring out *Les Danaïdes* at Paris (at first announced as joint production, but G. gave S. full credit after success); next success with *Tarare*, revised as *Azur*, *rè d'Ormus*; court capellmeister Vienna 1788-1824; composed about 40 operas, skilfully written both for voice and instruments, none of which survived.

**Salmon**, **Alvah Glover**, *pst.*, *compr.* b. at Southold, N. Y., Sept. 23, 1868. His father was in business, but previous generations included members who attained literary and musical distinction; he began the study of music at six years of age and made a number of appearances in various parts of the U. S. as a boy pianist; graduated from the New England Conservatory 1888, and later studied in St. Petersburg; since his return to the U. S. has given piano recitals and lecture recitals on Russian music before the leading conservatories, colleges and musical clubs in various parts of the country; his compositions include about 100 numbers in different forms, although the majority of his published works are for the piano; he has also edited many pieces for American publishers, and contributed to the leading musical magazines; teacher in Boston for a number of years; New York 1909.



**Salomé** (sä-lō-mā), **Théodore César**, *orgt.* b. Paris, Jan. 20, 1834; d. St. Germain, July, 1896. Studied at Paris Cons. with A. Thomas and Bazin; 2d *Prix de Rome* 1861; répétiteur of solfeggio at Cons. 1872-73; 2d *orgt.* at La Trinité; maître de chapelle at Lycée St. Louis, professor at Coll. Rollin; comp. symphony and org. mus.

**Salomon, Johann Peter**, *alt.* b. Bonn, Jan., 1745; d. London, Nov. 25, 1815. Member of Elector's orch. at Bonn; concertmaster to Prince Henry of Prussia; in London after 1781 distinguished as quartet player and orchestral leader; founded London Philharmonic Soc. 1813; gave series of concerts 1786; persuaded Haydn to visit London 1791 and 1794; H. wrote several symphonies and last quartets for S., and began *The Creation* at his suggestion; S. composed opera *Windsor Castle* 1795.

**Salter, Mary Turner**, *compr.* b. Peoria, Ill., March 15, 1856. Parents musical but not professionals; began career as singer when a child; studied singing with Alfred Arthur, of Cleveland, O., and Dr. Schilling, of Burlington, Iowa; in 1876 went to Boston, studied at N. E. Cons., with O'Neill and Mme. Rudersdorff; sang in Portland, Me., with Annie Louise Cary and in Ole Bull's concerts in Boston; held church positions in Boston, New Haven and New York; taught singing at Wellesley College; married Sumner Salter; lives at Williamstown, Mass.; has composed about one hundred songs, some of them very successful.

**Salter, Sumner**, *orgt., compr.* b. Burlington, Iowa, June 24, 1856. Graduated at Amherst Coll.; studied music in Boston; editor of *Pianist and Organist*, N. Y. 1895-97; director of music at Syracuse, N. Y., 1881-1886; Atlanta, Ga., 1886-1889; Cornell Univ. 1900-1905; Williams Coll. 1905; composed church music, songs, etc.

**Samara** (sä-mä'-rä), **Spiro**, *compr.* b. Corfu, Nov. 29, 1861. Studied at Athens with Stancampiano and at Paris with Delibes; composed several operas which have been successful in Paris and Italy, notably *Flora*

*mirabilis* 1886; realistic *La martire* 1894 and *Mlle. de Belle Isle* 1905 fairly successful.

**Samaroff, Olga** [*née* Hickenlooper], *pst.* b. at the military post of San Antonio, Tex., Aug. 8, 1881; her grandmother, Mrs. L. P. Grunewald, in her younger days a concert pianist of Munich, and later in New Orleans, was her first teacher; later she studied in Paris with the elder Marmontel and Widor; in 1895 she entered the class of Delaborde in the Conservatoire, the first American woman to be admitted to the piano classes; from Paris she went to Berlin and studied under Jediczka; her general education was received from private teachers and in the Couvent du St. Sacrement, Paris; professional career began in New York, Jan. 18, 1905, with the N. Y. Symphony Orchestra; she has had three American, three London, and one Continental season, about 300 concerts and recitals up to season of 1909-1910, appearing with the leading orchestras; married Stokovski, cond. Cincinnati Orch., 1911.

**Sammartini** (sam-mar-tē'-ne), **Giovanni Battista**, *orgt.* b. Milan, 1704; d. 1774. *Orgt.* in 2 Milan churches; maestro di cappella at convent 1730-70; teacher of Gluck; sometimes called (Riemann says "most unjustly") forerunner of Haydn in composition of symphonies (S. wrote 24) and chamber mus.

**Samuel, Adolphe Abraham**, *compr.* b. Liège, July 11, 1824; d. Ghent, Sept. 11, 1898. Studied at Cons. at Liège and Brussels, where he won *Grand prix de Rome* 1845 and where he taught harmony after 1860; founded Brussels pop. concerts 1865 and annual festivals 1869; director Ghent Cons. 1871; composed 5 operas, 5 symphonies, symphonic fragment *Roland à Roncevaux*, a "mystic" symph. with chorus *Christus*, overtures, etc.; wrote *Cours d'harmonie*.

**Sandberger, Adolf**, *compr., editor.* b. Würzburg, Dec. 19, 1864. Studied at Royal Schools at Würzburg and Munich, at Univ. of W. and Berlin; Ph.D. 1887; custodian mus. dept. Munich Library, lecturer at Univ.; prof. of mus. Prague Univ. 1898, Munich 1900; edited works of Lassus,

is general editor of *Denkmäler der Tonkunst in Bayern* and ed. of some vols., compr. of overtures, symph. poems, etc., author of life of Cornelius, essays on Chabrier's *Guendoline*, Lassus, Haydn's quartets, etc.

**Sanderson, Sibyl**, *dram. soprano*. b. Sacramento, Cal., Dec. 7, 1865; d. Paris, May 16, 1903. Early ability; pupil at Paris Cons. of Massenet, and also of Sbriglia and Marchesi; début *The Hague* 1888; at *Opéra Com.* 1889; Massenet wrote *Esclarmonde* and *Thaïs* for her, Saint-Saëns *Phryné*; in New York 1894 and 1898 with Grau Co.; retired 1897 after marriage to A. Terry, who died shortly after, but returned to stage 1901; of rare beauty, an exquisite though light voice, she charmed rather by her own personality than through art.

**Sandoni, Mme.**, see Cuzzoni.

**Santley, Sir Charles**, *baritone*. b. Liverpool, Feb. 28, 1834. Pupil of Nava in Milan, of Garcia in London; début at Pavia 1856, London 1857, stage début 1859; member of Carl Rosa Co. 1875; visited America 1871 and 1891, Australia 1899; especially distinguished in *Elijah*, *Faust*, *Flying Dutchman* (which he first sang in English); composed some church music, published reminiscences *Student and Singer* 1892, *The Art of Singing and Vocal Declamation*, 1908; knighted 1907.

**Sapellnikoff** (sä-pel'-nī-kof), **Wassili**, *pst.* b. Odessa, Nov. 2, 1868. Pupil of Kessler and of Brassin and Sophie Menter at St. Petersburg Cons., whither he was sent by town on A. Rubinstein's advice; début 1888 Hamburg; widely successful tours.

**Saran, August Friedrich**, *condr.* b. Altenplathow, Saxony, Feb. 28, 1836. Studied with Ehrlich and Robt. Franz; studied theology at Halle, teacher, army chaplain, supt. at Zehdenick, Brandenburg; *condr.* of choral soc. at Bromberg; arranged old German songs; wrote pamphlet on Franz.

**Sarasate** (sä-rä-sä'-të), **Pablo de** [in full **P. Martin Meliton S. y Navascuez**], *vl.* b. Pamplona, Spain, Mar.

10, 1844; d. Biarritz, Sept. 20, 1908. Precocious appearance in Spain; pupil of Alard at Paris Cons. where he won 1st prize 1857; career of long successful tours, to the East and to America several times, 2d 1889 with d'Albert; Lalo, Bruch, and Saint-Saëns all wrote works for him; noteworthy for purity of tone, flexibility of style, accuracy and firmness of technic; his own compositions *Zigeunerweisen*, *Jota aragonesa* and 4 books of transcriptions for vln. of Spanish dances; not so remarkable for technical dexterity as for irresistible swing with which he played, especially own compositions.

**Sarti, Giuseppe** [called "*il Domenichino*"], *compr.* b. Faenza, Dec. 28, 1729; d. Berlin, July 28, 1802. Pupil of Padre Martini; orgt. at Faenza; opera *Il re pastore* (Venice 1753) led to call to Copenhagen as opera-director and royal *condr.*; dismissed 1775 for political reasons; director of Cons. at Venice; maestro at Milan Cath. 1779; teacher of Cherubini, *compr.* of successful operas; last 18 years of life in St. Petersburg with exception of few years before 1793 when he founded mus. sch. in the Ukraine, where he developed Italian opera, composed *Te Deum* and other works for court choir; prolific *compr.* but of the little that was published the most is now obsolete.

**Sauer** (sou'-er), **Emil**, *pst.* b. Hamburg, Oct. 8, 1862. Pupil of his mother, of N. Rubinstein at Moscow, and of Liszt at Weimar 1884-85; successful virtuoso since 1882; director of Klavier-Meisterschule at Vienna Cons. 1901-07; living in Dresden; composed 2 pf. concertos, *Suite moderne* for pf., smaller pf. works and songs; also wrote *Meine Welt: Bilder aus dem Geheimfache meiner Kunst und meines Lebens* 1901; played in America 1899 and 1909; of wonderfully fluent technic himself, he is also admirable teacher; works are skilfully composed, but are not profound in idea.

**Sauret** (sō-rā), **Emile**, *vl.* b. Dun-le-Roi, Cher, France, May 22, 1852. Pupil at Paris Cons. and of De Bériot at Brussels Cons.; appeared 1866,



first in England, then in France, Italy, America 1872, 1874-76 (later, 1877, 1895); teacher Kullak's Acad. Berlin 1880-81, at Royal Acad. Mus. London 1891-1903, at Chicago Mus. Coll. 1903-06; now teaching privately in Geneva; married Teresa Carreño 1872, later divorced; composed considerable music for vln. and has written valuable method; playing graceful and elegant, of French school.

**Sawyer, Frank Joseph**, *orgt., writer*. b. Brighton, Eng., June 19, 1857; d. Brighton, May, 1908. Pupil at Leipzig Cons. of Richter and others; pupil and asst. of J. F. Bridge; Mus. Doc. Oxford 1884; orgt. at Brighton and cond. until 1896 of choral and orch. soc.; prof. sight singing Royal Coll. Mus.; gave recitals, lectures on hist. of org., dance, etc.; composed oratorio, cantatas, *Concertstück*, *Romance*, etc., technical pf. exercises; author of *Primer on Extemporisation*.

**Sax, Antoine Joseph** [called *Adolphe*], *instrument maker*. b. Dinant, Nov. 6, 1814; d. Paris, Feb. 4, 1894. Pupil of Bender at Brussels Cons. on flute and clarinet; invented improvements in clarinet; 1842 invented saxophone, metal wind instr. with single-reed mouthpiece and conical bore; instrs. encouraged by Berlioz and other musicians; added saxhorn and sax tromba; teacher of saxophone Paris Cons. 1857.

**Sbriglia (sbril'-ya), Giovanni**, *singing teacher*. b. Naples, 1840. Pupil of De Roxas at Naples Cons.; début as operatic tenor 1861; sang in Italy, in New York with Patti, in Havana, etc.; distinguished teacher of singing in Paris; reformed voice of Jean de Reszké from baritone to tenor, taught Plançon, Nordica, Sanderson, etc.

**Scalchi (skäl'-kl), Sofia**, *dram. mezzo sop.* b. Turin, Nov. 29, 1850. Parents both singers; pupil of Bocca-badati; début Mantua 1866; sang at various Italian cities, in England 1868-90; first appeared in America 1882; married Lolli 1875; voice of fine quality and such range that she could take mezzo sop. and contralto parts

**Scaria (skä'-ria), Emil**, *dram. bass. b.* Graz, Sept. 18, 1840; d. Blasewitz, near Dresden, July 22, 1886. Pupil of Netzer, Gentiluomo, and Lewy; début Pesth 1860; after few months' study with Garcia in London 1862, was engaged at Dessau, Leipzig, Dresden, and Vienna Opera after 1872; first *Wotan* in Wagner's *Ring Bayreuth* 1876, and *Gurnemanz* in *Parsifal* 1882.

**Scarlatti, Alessandro**, *compr. b.* Trapani, Sicily, 1659; d. Naples, Oct. 24, 1725. Nothing known of early life and training; conducted first known opera Rome 1680; maestro to Queen Christina of Sweden, to Viceroy at Naples 1694; asst. to Foggia, maestro at Sta. Maria Maggiore, Rome, 1703, and successor 1707-09; maestro at royal chapel, Naples; teacher at 3 conservatories there; among pupils Durante, Leo, Hasse, Porpora, etc.; dir. Sta. Maria Maggiore, dir. to Cardinal Ottoboni in Rome; in Naples again after 1709; composed over 100 operas and 200 masses; founder of Neapolitan school of opera; broke up the monotony of continued recitative by using recitative both with and without full accomp. and by introducing formal aria; established popular type of overture in three movements, the 2d slow; within these forms his own work is entirely lacking in diversity; it has "grace, suavity, dexterous neatness of articulation." His son **Domenico Scarlatti**, *compr., harpsichord player*. b. Naples, Oct. 26, 1685; d. there, 1757. Pupil of father and Gasparini; arranged and composed operas; chosen to compete with Handel 1709, he equaled H. on harpsichord, but not at org.; maestro at St. Peter's, Rome, 1715-19; maestro at cembalo Italian Opera, London, 1719-20; court cembalist at Lisbon 1721-54 (except 1725-29); returned to Naples, where gambling reduced his family to poverty, which Farinelli relieved; in his harpsichord music used new effects, gained by crossing hands, by broken chords, by displaced accents, etc., which contributed largely to beginning of technic; style of his works also is modern in its freedom from formal construction.

**Scharwenka** (shar-ven'-kä), **Ludwig Philipp**, *compr.* b. Samter, Posen, Feb. 16, 1847. Pupil of Wüerst at Kullak's Acad., Berlin, and of H. Dorn; teacher of theory and comp. at Kullak's 1870; with brother Xaver founded Scharwenka Cons. 1881; went with X. to New York 1891, but continued own cons. with Goldschmidt 1892 until it was joined with Klindworth Cons. 1893; composed many pf. pieces (*Ländler*, *Album polonais*, choral works, 2 symph., suite, symph. poem, etc. His brother **Franz Xaver Scharwenka**, *pst.*, *compr.* b. Samter, Jan. 6, 1850. Pupil of Kullak and Wüerst at K's Acad., where he taught 1868-74; after successful début 1869, gave annual concerts of chamber and orchestral music; founded Scharw. Cons. with Philipp 1881; director till 1891, then established S. Cons. in New York; 1898 director of Scharwenka-Klindworth Cons., and teacher of pf.; as *pst.* remarkable for combination of great power with repose and rich, singing tone; as *compr.* he shows power, strong sense of rhythm, and Polish national color, in symph., 4 pf. concertos (of which 1st is widely praised), chamber music, Polish dances, etc. for pf., and one opera, *Mataswintha* (Weimar 1896, N. Y. 1897). Visited U.S. 1910.

**Scheel** (shāl), **Fritz**, *condr.* b. Lübeck, Germany, Nov. 7, 1852; d. Philadelphia, March 12, 1907. *Condr.* of juvenile orch. at 10, vln. pupil of David at Leipzig; concertmaster Bremerhaven City Orch.; director Chemnitz; at Hamburg 1890 alternated with Von Bülow at subscription concerts; 1893 conducted at World's Fair; then in San Francisco; first *condr.* of Philadelphia Orch. 1900 until death, building up and establishing orch.; *condr.* of Orpheus Club and Eurydice Chorus.

**Scheidemann** (shī'-de-man), **Heinrich**, *orgt.* b. Hamburg, about 1596; d. there, 1654. Pupil of father, Hans, and his successor; also pupil of Sweelinck at Amsterdam; associated with Praetorius in contributing to *Himmelsche Lieder*, one of which, *Frisch auf und laßt uns singen*, was popular; teacher of Weckmann and Reincken; other works not extant.

**Scheidt** (shīdt), **Samuel**, *orgt.* b. Halle-on-Saale, 1587; d. there, Mar. 14, 1654. Pupil of Sweelinck at Amsterdam; *orgt.* and capellmeister at Halle; composed mostly for voice, but wrote also chorale preludes (one of first to develop chorales in elaborate style); famous work *Tabulatura nova*, 1624, *org.* fantasies, and church pieces; in technic, extended use of pedal.

**Schein** (shīn), **Johann Hermann**, *compr.* b. Grünhain, Saxony, Jan. 29, 1586; d. Leipzig, Nov. 19, 1630. Soprano at Electoral Chapel at Dresden; studied at Schulpforte and at Leipzig Univ.; capellmeister Weimar 1615; cantor Thomasschule Leipzig 1616; composed *Cantional*, choral melodies for Lutheran ch., *Venus Kränzlein*, songs in 5 parts, concerted instr. pieces; style notably smooth and masterly.

**Schelling** (shel-ling), **Ernest Henry**, *pst.* b. Belvidere, N. J., July 26, 1876. Precocious appearance in Philadelphia 1880; pupil of Mathias, Moszkowski, Pruckner, Leschetizky, Paderewski, etc.; has played since 1901 in Europe, N. and S. America; court *pst.* to Duke of Mecklenburg-Schwerin; *compr.* symph., symph. legends, chamber music, pf. concerto and small pieces.

**Schikaneder** (shī-kān-ā'-der), **Emanuel Johann**, *librettist.* b. Regensburg, April 9, 1751; d. Vienna, Sept. 21, 1812. Tragedian, singer in traveling troupe; met Mozart in Salzburg; when manager in Vienna, wrote *Zauberflöte*, for which M. composed music; success of opera lifted him only temporarily from poverty; also wrote texts for Winter, Haibel, etc.

**Schilling**, **Bertha**, *see* Bréval, Lucienne.

**Schillings** (shil-lings), **Max**, *compr.* b. Düren, Rheinland, Apr. 19, 1868. Studied with Brambach and Von Königslöw at Bonn and at Munich; trainer of chorus at Bayreuth; chief *condr.* of Stuttgart Court Opera and concerts of court orchestra 1907; composed operas, *Ingwelde* 1894, *Der Pfeifertag* 1896, *Moloch* 1906; fantasia for orch., orchestral accomp. for declamation of *Hexenlied*, etc.; accused of imitating Wagner, he is strongly defended by admirers, who



claim for him individuality of style, pure "aristocratic" melody, harmonic skill and care above other moderns, extreme regard for modulation, and deep personal feeling.

**Schindler** (shint-ler), **Anton**, *writer*. b. Medl, Moravia, 1796; d. Bockenheim, Jan. 16, 1864. Vlt., capellmeister at German Opera, Vienna, and later at Münster and Aix-la-Chapelle; about 1817-27 intimate friend and helper, living in same house with Beethoven, whose biography he wrote 1840.

**Schira** (shē'-rā), **Francesco**, *condr., teacher*. b. Malta, Sept. 19, 1815; d. London, Oct. 15, 1883. Studied at Milan Cons.; produced 1st opera there; conducted at Lisbon and taught in Cons.; after 1842 in London as cond. of Princess's Th.; at Drury Lane 1847 and 1852, and at Covent Garden 1848-52; after that gained renown as teacher of singing; composed some 10 operas and other vocal music.

**Schlesinger** (shlā'-sing-er), **Sebastian Benson**, *compr.* b. Hamburg, Sept. 24, 1837. Came to Boston at 13, where he studied with Dresel; German consul at Boston; later living in Paris; compr. of over 100 songs and pf. pieces.

**Schmitt** (shmit), **Aloys**, *pst., teacher*. b. Erlenbach, Bavaria, Aug. 26, 1788; d. Frankfort-on-Main, July 25, 1866. Father a cantor, who taught him; studied comp. with André; lived in Frankfort after 1816, except for short time in Berlin and Hanover; wrote valuable method, delicate études, etc., as well as chamber and orch. music.

**Schmitt, Hans**, *pf. teacher*. b. Koben, Bohemia, Jan. 14, 1835; d. Vienna, Jan. 15, 1907. At first oboe player; pf. pupil of Dachs when 25 at Vienna Cons., where he won medal, and later taught, having classes in pf. expression 1875-1900; composed many remarkable works for pf. instruction, notably 300 studies without octaves, pedal studies, etc.; wrote a valuable work on *The Pedals of the Piano*.

**Schnecker** (shnek'-er), **Peter August**, *orgt., compr.* b. Hesse-Darmstadt, Aug. 26, 1850; d. N. Y., Oct. 3, 1903. Came to America 1865; pupil of

S. P. Warren, N. Y., and at Leipzig Cons. 1874 of O. Paul and Richter; orgt. in N. Y. after 1872; written more church music than almost any other American (org. mus. and cantatas for church), songs, and vln. works, etc., beside numerous transcriptions.

**Schneider** (shnī'-der), **Johann Christian Friedrich**, *compr.* b. Alt-Waltersdorf, Saxony, Jan. 3, 1786; d. Dessau, Nov. 23, 1853. Son and pupil of orgt. **Johann Gottlob S.** (1753-1840); student at Leipzig Univ.; also pupil of Unger; orgt. Leipzig 1807, of Thomaskirche 1812; opera cond. 1816, director Stadt Th. 1817; in Dessau court capellmeister 1821, organizer of *Liedertafel*, founder of School of Mus. 1829 (closed 1854); R. Franz among pupils; conducted at many festivals; composed oratorios popular at time, *Das Weltgericht*, *Die Sündflut*, etc., 23 symph., overtures, etc.; pf. works collected.

**Schnorr von Carolsfeld** (shnor-von-ka'-rols-felt), **Ludwig**, *dram. tenor*. b. Munich, July 2, 1836; d. Dresden, June 21, 1865. Son of painter; studied at Leipzig Cons., and with J. Otto and Devrient; début Carlsruhe 1858; tenor at Dresden after 1860; created part of *Tristan*, Munich, 1865, his wife *Malvina* (1825-1904) singing *Isolde*.

**Schnyder von Wartensee** (shnī'-der von vār'-ten-sā), **Xaver**, *teacher, compr.* b. Lucerne, Apr. 16, 1786; d. Frankfort-on-Main, Aug. 27, 1868. Studied with Kielen in Vienna; after fighting in 1815, taught at Yverdon, and after 1817 at Frankfort; wrote charming vocal music, opera *Fortunat*, cantatas, part-songs, etc., 2 symphonies, and published *System der Rhythmik*.

**Schoenefeld** (shē-ne-felt), **Henry**, *pst.* b. Milwaukee, Oct. 4, 1857. Studied at Leipzig with Papperitz, Richter, Schradieck, etc., and at Weimar with Lassen; after tour in Germany settled in Chicago; from 1879 in Chicago as pst., teacher, cond. of Germania Männerchor; 1904 removed to Los Angeles; composed *Three Indians*, ode with orch., 2 symph. (*Rural*, etc.), 2 overtures (*In the Sunny South* contains negro melodies), vln. sonata, etc.

**Scholtz** (sholts), **Hermann**, *pst.*, *compr.* b. Breslau, June 9, 1845. Pupil of Brosig, Riedel, Plaidy, and at Munich of Von Bülow and Rheinberger; taught at Royal Sch. Munich, 1870-75; since 1875 in Dresden; composed pf. concerto, trio, pas-sacaglia, ballade, etc. for pf.; edited Peters's Ed. of Chopin's and Heller's études.

**Scholz** (sholts), **Bernhard E.**, *compr.* b. Mayence, Mar. 30, 1835. Studied with E. Pauer at Mayence and Dehn at Berlin; teacher at Royal School, Munich, 1856-59; court capellmeister Hanover 1859-65; after seasons in Florence and Berlin, cond. of Breslau Orch. Soc. 1871-83, succeeded Raff 1883-1908 as director of Hoch Cons., Frankfurt, where he made his way in face of intriguing opposition; composed songs, chamber music, symph. (*Malinconia*), choral works, requiem, etc.

**Schradieck** (shrä-d'ek), **Henry**, *vlt.* b. Hamburg, Apr. 29, 1846. Pupil of father, of Léonard at Brussels Cons., of David at Leipzig; leader of orch. at Bremen; teacher Moscow Cons. 1864-68; leader of Philharmonic concerts, Hamburg, of Gewandhaus Orch., Leipzig, 1874-82, teaching at Cons.; prof. Cincinnati Cons. 1883-89, and, after season in Hamburg, prof. at Nat'l Cons., New York, at Broad St. Cons., Phila., and 1910 Institute of Applied Music, New York; *compr.* of valuable technical exercises.

**Schroeder** (shréd-er), **Alwin**, *'cellist.* b. Neuahaldensleben, near Magdeburg, June 15, 1855. Pf. pupil of father and brother **Hermann** (b. 1843), vln. pupil of De Ahna at Berlin Hochschule, self-taught as 'cellist; 1st 'cellist in orchestras in Leipzig, and Hamburg; 1881 succeeded brother **Carl** (b. 1848) at Gewandhaus, in th. orch., and at Cons.; member of Petri Quartet; member Boston Symph. Orch. 1886-1903 and 1910, of Kneisel Quartet 1891-1908, of Hess-Schroeder Quartet 1908-10.

**Schroeder-Devrient** (shré-där-dé-vri-ant), **Wilhelmine**, *dram. sop.* b. Hamburg, Dec. 6, 1804; d. Coburg, Jan. 26, 1860. Father baritone, mother actress Sophie Schröder, she acted herself until 17; pupil of

Mozatti at Vienna; début there 1821; great success, especially in revival of *Fidelio*, 1822; married actor **C. Devrient** 1823, divorced 1828; at Court Opera, Dresden, 1823-1847, except for visiting seasons in other capitals; her voice was not remarkable or very well managed, but her abilities as actress were great.

**Schroeter** (shré-ter), **Christoph Gottlieb**, *orgt.*, *theorist.* b. Hohenstein, Saxony, Aug. 19, 1699; d. Nordhausen, Nov., 1782. Pupil at Kreuzschule, Dresden, student of theology at Leipzig; copyist for Lotti 1717; after travel in Germany and England, lectured at Jena Univ.; orgt. at Minden, after 1732 at Nordhausen; composed seven sets of cantatas for church year, other church music; wrote on general bass ("first to represent major and minor triads as sole fundamental chords") and description of hammer action for keyed instruments, on which invention of pf. is based; claims this invention in work published 1763, ten years after death of Silbermann, who is usually supposed to have established invention of Cristofori.

**Schubert** (shu-bärt), **Franz Peter**, *compr.* b. Lichtenthal, near Vienna, Jan. 31, 1797; d. Vienna, Nov. 19, 1828. Son of schoolmaster, one of 19 children (brother Ignaz gave him lessons and Ferdinand took care of him); sweetness of soprano voice secured him attention at Convict School and Court Chapel, where he was taught harmony by Rucizszka; taught in lowest class of father's school 1813-16; released 1817 from this by friend F. von Schober, with whom he lived thereafter (except 1819-21); taught music to daughters of Count Esterhazy 1818; acquainted with Beethoven during his last illness 1827; concert of his own works early in 1828; repeated efforts to gain some lucrative position always failed; though appreciated by contemporary musicians and to some extent by the public, he was underpaid by his publishers and always struggling against poverty. Began to compose very early, and fertility of production increased as



life lasted; during last year wrote 10th symph., mass in E flat, *Miriam's Song*, quintet, quartet, 3 sonatas, and songs later published as *Swan Songs*; Sir Geo. Grove, whose article on S. in his Dictionary is the standard in English, describes him as a "born bourgeois, never really at his ease except among his equals and chosen associates; with them he was genial . . . even boisterous . . . Simplicity curiously characterizes his whole life." He composed 17 operas, of which 7 were performed and of which *Die Zwillingbrüder*, *Alfonso und Estrella*, *Fierabras*, are at least familiar names; the incidental music to *Rosamunde* is well known from orchestral suite; 6 masses, several psalms, hymns, occasional cantatas, *Miriam's Siegesgesang*, etc.; chamber music (octet, quintets, trios), pf. mus. (sonatas, waltzes, impromptus, etc.); 7 overtures, vln. concerto; 10 symphonies, of which one is known as the *Unfinished*; several hundred songs. Most admired for symphonies and songs. The symphonies are praised for their romantic emotional expression; Schubert's great innovation was "the introduction of the song into the symph.," most notably in the *Unfinished* symph. in B min.; the fluency and fertility of his invention command admiration but his work is condemned for diffuseness, lack of firmness and originality in harmonic structure. For the best of the songs there is little but praise; he wrote three kinds of songs: the simpler *Lied*, like those of his predecessors; a more dramatic and original variety in which the changing emotions of the poems are followed throughout; and declamatory ones. Among so many, inevitably some songs are of inferior quality; sometimes this was due to lack of care, sometimes to poor words. At his best, in such songs as *Who is Sylvia?* *The Erl King*, etc., S. shows perfect dramatic appropriateness combined with sheer loveliness of melody, unequalled by any other composer.

**Schuch** (shook), **Ernst**, *condr.* b. Graz, Nov. 23, 1847. Vln. pupil of Stoltz and Dessoff; mus. dir. at Breslau,

Würzburg, Graz, Basle, etc.; at Dresden court cond., court councillor, general dir.; married **Clementine Proska** (b. 1853), singer at Dresden since 1873.

**Schulhoff** (shool'-hof), **Julius**, *pst.*, *compr.* b. Prague, Aug. 2, 1825; d. Berlin, Mar. 13, 1898. Pupil of Kisch, Tedesco, and Tomaschek; début Dresden 1842; after playing in Leipzig, lived in Paris, where he gave concerts; friend of Chopin; long tours in Europe 1849-53; taught in Paris, Dresden, Berlin; compositions all for pf., good salon music, include sonata, 12 études, caprices waltzes, etc.; not to be confounded with **J. Schulhof**, *compr.*, in Pesth.

**Schumann** (shoo-män), **Georg Alfred**, *compr.* b. Königstein, Saxony, Oct. 25, 1866. No relation to Robert; pupil of father (city mus. director), of Fischer, Rolfuss, etc. at Dresden, and of Reinecke, Zwintscher, etc. at Leipzig Cons.; director Danzig Gesangverein 1891-96, of Bremen Philharmonic 1896-99, of Berlin Singakademie 1900; his chief compositions are cantata *Amor und Psyche*, overture *Liebesfrühling*, orchestral variations on choral, *Totenklage* for chorus and orch., *Ruth*, an oratorio.

**Schumann, Robert Alexander**, *compr.* b. Zwickau, Saxony, June 8, 1810; d. Emdenich, near Bonn, July 29, 1856. Son of publisher and bookseller, who had made some translations from English; showed mus. ability at school, organizing band of his fellows; after death of father, 1825, mother insisted on his studying law at Leipzig Univ. and at Heidelberg; supported by teacher Wieck, gained permission to be musician; maimed his hand permanently by use of a machine for finger development; studied composition with Dorn, and composed early pf. works. In 1834 with others founded *Neue Zeitschrift für Musik*, which he edited until 1844 and which was published until 1908; in this paper he wrote acutely and generously of his contemporaries and introduced Brahms and others to general notice; here too started the device, afterward transferred to his

music, of writing under several names, Florestan, Eusebius, etc., as members of "Davidsbünd," a society of defence against Philistines; S's essays for the journal were later issued in separate volumes. Having fallen in love with his teacher's daughter, Clara Wieck, whose father refused his consent, S. had to go through the unpleasant ordeal of asserting his right in the courts; he married after long delay in 1840. Nervous troubles, loss of memory, etc., drove him from Leipzig to Dresden, and thence to Düsseldorf, where he was not successful as director of choral society; after concert tour with wife in Holland, morbid moods increased, until, after an attempt at suicide, 1854, he was confined in an asylum at Bonn.

S. composed curiously almost all his works in one form at one time; his pf. works before his marriage, songs in years immediately after, then symphonies (3 in one year), then chamber music and at the end, less successfully, choral works. All his works are marked by strong personality and tinged with the romantic ideal of close union between art and life. In his pf. mus. many of the titles (*Carnaval*, for example) suggest more or less definite programs; yet with this modern color is combined a polyphony based on admiration and study of Bach; it is distinguished for "beauty of phrases, variety of accompaniment, audacity of discord." [Hadow.] In the songs and less directly in the chamber music (besides 3 quartets for strings, notably lovely one in A minor, 3 pf. trios and pf. quintet, these, too, have titles *Märchenerzählungen*, *Fantasiestücke*), his music is always uttering a message of significance. "He marks an epoch because for the first time details of form are not so much derived from established rules as freshly generated by the necessities of the idea." [Pratt.] His orchestral works consist of 4 symph., 4 concert overtures, concertos and concertstücke for pf. and for vln., etc.; choral works are *Paradise and the Peri*, *Das Glück von Edenhall*, etc., and opera *Genoveva*. In these larger forms, though they contain passages

of rare beauty there is a lack of sustained nobility which keeps them below the highest.

**Schumann, Clara Josephine**, *psl.* b. Leipzig, Sept. 13, 1819; d. Frankfurt-on-Main, May 20, 1896. Daughter and pupil of Friedrich Wieck; first appearance in public 1828; played at Leipzig 1830, tours 1832, Paris 1839, with brilliant success; married **Robert Schumann** 1840; after S's death, lived in Berlin and Wiesbaden, again appearing at concerts; taught at Hoch Cons. Frankfurt 1878-92; as player she had as wide renown as any woman ever gained; her specialty lay in a soft, lingering finger pressure; her compositions are earnest and original both in idea and in harmonic treatment; she edited, also, her husband's complete works.

**Schumann-Heink** (hink), **Ernestine**, [*née Roessler*], *dram. contralto*. b. Lieben, near Prague, June 15, 1861. Studied in Graz with Marietta Leclair; début Dresden 1878; sang Dresden until 1882 when she married Heink and went to Hamburg; appearances as guest at Paris, London; Bayreuth 1896 increased fame; 1899-1904 Berlin court opera; first appeared in N. Y. 1898, at Metropolitan irregularly until 1902, at Manhattan 1906; season of comic opera with Edwards' *Love's Lottery* 1904; concerts 1907, etc.; became an American citizen 1908; strong, deep voice and excellent dramatic power.

**Schuppanzigh** (shoop-pän'-zig), **Ignaz**, *vl.* b. Vienna, 1776; d. there, Mar. 2, 1830. Organized and conducted Augarten concerts; as member of Prince Rasumovsky's quartet played quartets of Haydn, Mozart, and Beethoven (the last under the compr's own direction); quartet went on tours to Germany and Russia; S. member court orch. 1824, director German opera 1828; composed for vln. solo.

**Schütt** (shütt), **Eduard**, *psl.* b. St. Petersburg, Oct. 22, 1856. Pupil at St. Petersburg Cons. of Petersen and Stein, and at Leipzig Cons.; cond. Akademischer Verein, Vienna; has composed pf. concerto, serenade for strings, opera, variations for two



pf. and very many pf. works of unequal value; at the best brilliant and difficult.

**Schütz** (shütz), **Heinrich**, *compr.* b. Köstritz, Saxony, Oct. 8, 1585; d. Dresden, Nov. 6, 1672. Chorister in court chapel at Kassel; entered as law student Marburg Univ.; Landgrave Moritz sent him to Venice where he studied with Gabrielli 1609–12; court orgt. Kassel; capellmeister at Dresden (acting 1615, actual appointment 1617); during confusion at Dresden during 30 Years' War, frequently acted as court cond. at Copenhagen; conditions at Dresden were so confused that the greater part of S's activity lay elsewhere. S. first brought into Germany the new ideas and is important as predecessor of Bach and as *compr.* of *Daphne*, 1st German opera (written on same libretto by Rinuccini that Peri had used), produced at Torgau 1627; also wrote several *Passions*, motets which tend to dramatic oratorio form, chorales, etc.

**Schytte** (shüt'-ta), **Ludwig Theodor**, *pst., compr.* b. Aarhus, Jutland, Apr. 28, 1848; d. Berlin, Nov. 10, 1909. Druggist before 1870; after that pupil of Rée, Neupert, Gade, etc., of Taubert and Liszt; taught at Horák's Inst. Vienna 1887–88; later lived at Berlin; composed about 110 pf. works, *Nordische Volkstimmen*, *Amorinen*, etc., concerto, song cycle, opera *Der Mameluk*, burlesque operetta *Circus-Damen*, and *Hero*.

**Scontrino** (skon-tré'-nō), **Antonio**, *compr.* b. Trapani, May 17, 1850. Pupil of Platani, and at Palermo Cons.; after tours as contra-bass player, and study in Munich, taught and played in Milan; teacher of comp. Palermo Cons. 1891; since 1892 at Mus. Inst. in Florence; composed mus. to d'Annunzio's *Francesca da Rimini*, several operas, *Sinfonia marinaresca*, overtures, vln. works, etc.

**Scriabine** (skryä-bēn), **Alexander Nicolaievitch**, *compr.* b. Moscow, Jan. 10, 1872. Pupil of Safonoff and Taneiev at Moscow Cons.; gold medal 1892; after bringing out many compositions on European tours, taught pf. 1898–1903 at Moscow

Cons.; now devoted to comp.; has produced 2 symph., *Réverie* for orch., concerto, 3 sonatas, studies, etc. for pf.; widely spoken of as brilliant *pst.* and *compr.* of individuality, though delicacy of pf. pieces suggests Chopin, and general orchestral style suggests Wagner. Visited U. S. in 1907.

**Sechter** (sek'-ter), **Simon**, *teacher.* b. Friedberg, Bohemia, Oct. 11, 1788; d. Vienna, Sept. 10, 1867. Studied with Kozeluch and Hartmann; teacher at Inst. for Blind 1811; court orgt.; prof. harmony and counterpoint Vienna Cons. after 1851; Henselt, Bruckner, and Vieuxtemps among pupils; masterpiece *Grundsätze der musikalische Komposition*; composed much church music but published little.

**Seeboeck** (sā-bek), **W. C. E.**, *pst.* b. Vienna, 1860; d. Chicago, 1907. Pupil of Epstein and Nottelbohm in Vienna, and of Rubinstein; traveled in Europe and East; came to Chicago 1881; accompanied Apollo club, taught, composed innumerable songs and 2 operas; delicate and ingenious performer.

**Seeling** (sā'-ling), **Hans**, *pst.* b. Prague, 1828; d. there, May 26, 1862. Went to Italy 1852, thence on tour to the East, living in turn after 1857 in Italy, Paris, and Germany; performer of excellent style and continued success; composer of brilliant pf. pieces, *Lorelei*, *Memories of an Artist* (arranged later for orch. by Müller-Berghaus).

**Seidl** (sīdl), **Anton**, *condr.* b. Pesth, May 7, 1850; d. New York, Mar. 28, 1898. Studied at Leipzig Cons.; chorusmaster at Vienna Opera under Richter; recommended by R. to Wagner whom he assisted with production of *Ring*, etc., until 1879; cond. Leipzig opera 1879–82; cond. of Neumann's touring Wagner Opera Co. 1882–83; cond. Bremen opera 1883–85; at Metropolitan, N. Y., 1885–1892, 1895–97, supplementary German opera 1895; of Philharmonic Concerts in N. Y. and on tours with orch.; 1897 cond. at Covent Garden and at Bayreuth; not an academically trained cond., his complete devotion (especially to Wagner's music), his great gifts, and mastery

of orchestra made him very powerful; most important in establishing admiration for Wagner in U. S.

**Seifert** (sī'-fert), **Uso**, *pf. teacher*. b. Römhild, Thuringia, Feb. 9, 1852. Studied with Blassmann, Merkel, Nicodé, etc. at Dresden Cons., where he now teaches; orgt. at Dresden; known for editions of older instructive pf. music, compositions for pf., songs, and widely used pf. method.

**Seiss** (sis), **Isidor Wilhelm**, *pst.* b. Dresden, Dec. 23, 1840; d. Cologne, Sept. 25, 1905. Pupil of Wieck and J. Otto, and at Leipzig Cons. of Hauptmann; teacher at Cologne Cons. 1871; cond. Mus. Gesellschaft; made very interesting transcriptions of Haydn quartets, editions of Beethoven's dances, etc.; fine critic, as well as tasteful compr. chiefly of instructive pieces.

**Selby, Bertram Luard**, *orgt.* b. Ightham, Kent, Eng., Feb. 12, 1853. Pupil at Leipzig Cons. of Reinecke and Jadassohn; orgt. Salisburi Cath. 1881-83, in London, Rochester Cath. since 1900; composed incidental music to *Helena in Troas* 1886, a musical duologue, *Weather or no*, 1896, orchestral *Idyl*, quintets, pf. pieces, songs, etc.

**Selmer, Johann**, *compr., cond.* b. Christiania, Norway, Jan. 20, 1844; d. Venice, July 22, 1910. After preliminary studies he spent two years at the Paris Cons. under Thomas; at Leipzig 1872-74; returning to Norway he succeeded Svendsen as director of the Christiania Musical Society; compositions include numbers for orchestra, choral works, transcriptions of folk-songs and many songs; his works belong to the music school with a realistic tendency.

**Sembrich** (sem'-brik) **Marcella** [stage name of **Praxede Marcelline Kochanska**; **Sembrich** is mother's maiden name], *dram. sop.* b. Wisniewczyk, Galicia, Feb. 15, 1858. Pupil in vln. and pf. at Lemberg Cons. of Stengel (whom she later married), also of Epstein at Vienna; discovered the value of her voice and became pupil of Rokitsansky, and Lamperti; début Athens 1877; after study of German opera with R. Lewy, engaged

at Dresden 1878-80, at London 1880-85; first appearance in N. Y. 1883, sang there 1898-1900, 1901-1909, when she formally retired; on concert tours of wide range, from St. Petersburg to Spain and San Francisco, and in operas where genuine soprano is required, she has everywhere won ardent admiration for the exquisite quality of her voice (which is compared to Patti's) and at the same time for her deeply intelligent artistic mastery.

**Senesino** (sen-e-zē-no), [stage name of **Francesco Bernardi**], *dram. mezzo sop.* b. Siena, about 1680; d. there, about 1750. Pupil of Bernacchi at Bologna; first sang at Dresden; 1719 engaged by Handel for London where he appeared in several of Handel's and Bononcini's operas 1720-28, 1730-33, then at rival house under Porpora 1733-35; returned to Siena with fortune; voice of less wide compass than Farinelli's, but quite its equal in clear, flexible tone, and in simple expressiveness.

**Senkrah** [pseud. of **Arma Loretta Harknes**], *vl.* b. Williamson, New York, June 6, 1864; d. Weimar, Sept., 1900. Pupil of Hilf, Wieniawski, and Masart; 1st prize Paris Cons. 1881, concert tours since 1882; married Hoffmann, of Weimar, 1888; committed suicide.

**Serafino** (se-ra-fē'-no), **Santo**, *vln.-maker*. b. Udine, 1678; d. Venice, 1735. Pupil probably of Tyrolese maker, later, by own statement, of Amati; as early as 1710 he was settled at Venice; shape of instruments like Stainer's or Amati's, seldom varied; closely resembles work of Ruggeri; wood of extraordinary beauty, with remarkable red varnish. Grandson **Giorgio**, also maker at Venice 1742-47; inferior imitative work.

**Serov, Alexander Nikolaievitch**, *compr.* b. St. Petersburg, Jan. 23, 1820; d. there, Feb. 1, 1871. Lawyer by profession, holding government offices till 1868; had lessons on 'cello from Schubert; after some early compositions, in 1850 turned to mus. criticism, in which he showed violent partisanship for Wagner, etc.; composed grand operas to his own librettos,



*Judith* 1863, *Rogneda* 1865, and 3 unfinished (*Power of Evil* completed by Soloviev, produced 1871); lectured at Moscow and St. Petersburg universities; operas especially admired for natural quality of national life.

**Servais** (sâr'-vâ), **Adrien François**, 'cellist. b. Hal, near Brussels, June 6, 1807; d. there, Nov. 26, 1866. Pupil of father and at Brussels Cons. of Platel; played in theatre orch.; concert début Paris 1834; after playing in London and further study spent 12 years in tours; prof. at Brussels Cons. after 1848; composed 16 fantasias, 3 concertos, caprices and duets on operatic airs with Gregoir and Vieuxtemps. Son **Joseph** (1850-1885), also 'cellist; member Weimar orch., prof. at Brussels Cons.

**Ševčík** (šěf-chík), **Otokar Joseph**, *vlñ. teacher*. b. Horaždowitz, Bohemia, Mar. 22, 1852. Pupil of father, A. Sitt, and Bennewitz; concertmaster Salzburg and 1873 Vienna; teacher at Kiev 1875-92; 1892-1909 at Prague Cons.; 1909 Vienna Conservatory; his original system has produced many notable pupils, Kubelik, Kocian, Marie Hall, etc.; method, published in 4 books, follows system of stopping of semitones by same fingers on each string; in later book technic of bow carried out in minute detail.

**Seyfried** (sî-frêd), **Ignaz Xaver, Ritter von**, *compr.* b. Vienna, Aug. 15, 1776; d. there, Aug. 27, 1841. Gave up study of law; mus. pupil of Mozart, Kozeluch, Albrechtsberger, and Von Winter; capellmeister at Vienna theatres 1797-1826; *compr.* of many unimportant works; edited Beethoven's exercises, Albrechtsberger's theoretical works, etc.; contributor to *Allgem. Zeitung* and *Cäcilia*.

**Sgambati** (sgam-bâ'-te), **Giovanni**, *pst., compr.* b. Rome, May 18, 1843. Pupil of Aldega, Barbieri, Natalucci, and Liszt; gave orchestral concerts; produced Beethoven's *Eroica* and Liszt's *Dante symph.* in Italy; after concert tours in Italy and Germany, taught, since 1877, at pf. school connected with Accad. di S Cecilia; admirer of Wagner, who

recommended him to publisher 1876; composed symph., widely known quartet in D flat, quintets, requiem, exquisite pf. music (*Pièces lyriques, Mélodies poétiques*, etc.).

**Shakespeare, William**, *singing teacher*. b. Croydon, Eng., June 16, 1849. Chorister and orgt. when a boy; pupil of Molique, at Royal Acad. of Bennett, as Mendelssohn Scholar at Leipzig Cons. of Reinecke, and at Milan with Lamperti for voice especially; fine tenor singer, popular in Eng. concerts, etc. after 1875; prof. Royal Acad. 1878-86; distinguished as teacher; published *Art of Singing* 1898, '99, revised 1910.

**Sharpe, Herbert Francis**, *pst.* b. Halifax, Yorkshire, Mar. 1, 1861. Studied at Nat'l Training School, where he was Queen's Scholar; début London 1882; prof. Royal Coll. Mus. 1884, examiner of Associated Board 1890; organized trio concerts 1899-1902; composed comic opera, overture, pieces for flute or vlñ. and pf., songs, etc.

**Shedlock, John South**, *writer*. b. Reading, Eng., Sept. 29, 1843. Graduated at London Univ. 1864; pupil of Lübeck and Lalo; taught and played in London; critic for *Academy* 1879; for *Athenæum* 1901; lectured Royal Acad.; published many articles, useful book on *Pianoforte sonata, origin and development*.

**Shelley, Harry Rowe**, *compr.* b. New Haven, Conn., June 8, 1858. Pupil of G. J. Stoeckel at Yale, of Dudley Buck, Vogrich, and Dvořák; orgt. in New Haven, Brooklyn, and N. Y.; teacher of theory and comp. at Metropolitan Coll., N. Y.; composed opera, cantatas (*The inheritance divine, Death and life*), ballads, songs, and excellent church and org. music.

**Shepard, Frank Hartson**, *orgt.* b. Bethel, Conn., Sept. 20, 1863. Pupil of E. Thayer, and, after several appointments as orgt., of Zwintscher, Jadassohn, Reinecke, etc., at Leipzig, where he was orgt. of Eng. church; orgt. and founder of music school at Orange, N. J.; author of *How to Modulate* and *Harmony Simplified*, in which he develops the theory of "attendant chords"; d. Orange, N. J., Feb. 15, 1913.

**Shepard, Thomas Griffin**, *orgt.* b. Madison, Conn., Apr. 23, 1848; d. Brooklyn, 1905 (?). Pupil of G. W. and J. P. Morgan; orgt. in New Haven, at various churches since 1865; instructor of Yale Glee Club; cond. New Haven Oratorio Soc., of Apollo Club, teacher of theory, org., etc.; compr. of cantata, anthems, offertories, etc.

**Sherwood, William Hall**, *pst., teacher.* b. Lyons, N. Y., Jan. 31, 1854; d. Chicago, Jan. 7, 1911. Pupil of his father, of Wm. Mason, etc., and for five years in Europe of Kullak, Weitzmann, Deppe, Liszt, etc.; début Berlin; after 1876 gave concerts in U. S., then taught at N. E. Cons., Boston, and in N. Y.; after 1889 in Chicago head of pf. dept. at Cons., 1897 of Sherwood Piano Sch.; head of music department Chautauqua, N. Y.; teacher of Clayton Johns and A. Whiting; compositions, all for pf., include suites, *Scherzo caprice*, etc.; eminent American virtuosos, especially remarkable for wide range, intelligent use of technical ability, and reposeful reservation of power.

**Shield, William**, *compr.* b. Whickham, Durham, Mar. 5, 1748; d. London, Jan. 25, 1829. Pupil of father and of Avison; after apprenticeship to shipbuilder, became cond. in Scarborough th.; vlt. in opera orch., London 1772, 1st viola 1773-1791; compr. to Covent Garden 1778-91, 1792-97; resigned from theatre 1807; master of royal music 1817; author of popular songs (*The Thorn*, *The Ploughboy*, etc.), *Introd. to harmony*, *Rudiments of thorough-bass*, and about 40 farces, operas, etc., into which he frequently interpolated famous songs of others; melodies vigorous, refined; English favorite.

**Sibelius** (si-bä'-lius), **Jean**, *compr.* b. Tavastehus, Finland, Dec. 8, 1865. Pupil of Wegelius at Mus. Inst., Helsingfors, and of A. Becker and K. Goldmark; teacher of theory at Inst. and Orchestra School, Helsingfors, after 1893; for a time enjoyed gov't pension; composed Finnish opera *The Maiden in the Tower*, said to be first nat'l opera, 2 symphonies, symph. poems, *Der Schwan von Tuonela*, *En Saga Lemminkäinen*,

*Finlandia*, etc., and songs; noteworthy for use of folk-songs, persistent repetition of single notes and of 5-4 rhythms.

**Sieber** (sē'-ber), **Ferdinand**, *singing teacher.* b. Vienna, Dec. 5, 1822; d. Berlin, Feb. 19, 1895. Pupil of Misch and Ronconi; sang in opera; taught in Dresden 1848-54, then in Berlin; composed over 100 works, including very many valuable vocalises and exercises as well as songs; compiled catalog of 10,000 songs, arranged according to voice.

**Sievekink** (sē'-vë-king), **Martinus**, *pst.* b. Amsterdam, Mar. 24, 1867. Studied with father, F. Coenen, and with Röntgen at Leipzig Cons.; played with success in Paris, London, and U. S. 1895.

**Silas** (sē'-laz), **Eduard**, *pst., compr.* b. Amsterdam, Aug. 22, 1827; d. London, Feb. 8, 1909. First appearance as prodigy at Amsterdam, 1837; studied with Grua, Lacombe, Kalkbrenner, and at Paris Cons. with Benoist and Halévy; orgt. in Eng. 1850; prof. harmony at Guildhall Sch. and at London Acad. Mus.; compositions, which have made way in face of adverse criticism, include mass (prize, Belgium, 1866), oratorio *Joash*, pf. concerto, *Mythological pieces* for orch., many pf. pieces; opera and theoretical works unpublished.

**Silcher** (sil'-ker), **Friedrich**, *compr.* b. Schnaith, Württemberg, June 27, 1789; d. Tübingen, Aug. 26, 1860. Pupil of father and orgt. Auberlen; taught at Stuttgart; mus. dir. Univ. Tübingen after 1817; by his *Sammlung deutscher Volkslieder und Choralbuch*, did much to advance German popular singing; some of his songs therein have become folk-songs (*Aennchen von Tharau*, *Ich weiss nicht was soll es bedeuten*); published harmony method.

**Siloti** (si-lō'-te), **Alexander**, *pst.* b. Charkov, Russia, Oct. 10, 1863. Studied at Moscow Cons. 1875-81 with Zwereff, N. Rubinstein, and Tchaikovsky; début Moscow 1880, followed by great success in Leipzig; after further study with Liszt, 1883-86, at Weimar, prof. at Moscow Cons. 1887-90; concert tours; cond.



Moscow Philharmonic 1901-02, St. Petersburg, etc.; American tours 1898, 1903.

**Simper, Caleb, orgt.** b. Barford St. Martin, Wiltshire, Sept. 12, 1856. Orgt. in Worcester 14 years; manager for E. J. Spark; living in Barnstable; compr. of many simple anthems (*I will feed my flock, He is risen*), and of some prize hymn tunes.

**Sinding, Christian, compr.** b. Kongsberg, Norway, Jan. 11, 1856. Studied at Leipzig Cons. with Reinecke, and at Dresden, Munich, and Berlin; orgt. and teacher at Christiania; composed for orch. symphonies, pf. concerto, symph. poem, pf. quartets and quintet, vln. sonatas, and many pf. pieces (*Variations, Romance, Characterstücke*, very popular *Frühlingsrauschen*, etc.); technical ability is fluent and sure, his ideas, though not deep, are melodious and often interestingly national in flavor, and his treatment of them is modern.

**Singelée (san-zhé-lā), Jean Baptiste, vlt.** b. Brussels, Sept. 25, 1812. d. Ostende, Sept. 29, 1875. Composed many works for vln., especially fantasias on operatic airs, and several concertos. Daughter **Louise** (1844-1886) was singer, and his brother **Charles** (1809-1867) was also vlt.

**Singer, Otto, pst.** b. Sora, Saxony, July 26, 1833; d. New York, Jan. 3, 1894. Pupil at Kreuzschule, Dresden, at Leipzig Cons. of Moscheles, Hauptmann, etc., and of Liszt; taught in Leipzig, Dresden, in New York at Mason and Thomas Cons. 1867-73, in Cincinnati Coll. of Mus. 1873-1893, then again in N. Y.; also cond. May Festivals at Cincinnati; composed cantatas (*Landing of Pilgrim Fathers*, etc.), symphonies, concertos, *Symphonic fantasia*, etc. His son **Otto, cond., compr.** b. Dresden, Sept. 14, 1863. Early youth spent in U. S. A. where he studied with his father; then in Germany with Kiel, Joachim and Rheinberger. Cond. Heidelberg Liederkrantz, 1888; successor to Zöllner as teacher Cologne Cons. and dir. Männergesangsvereins 1890; in Leipzig 1892; later settled in Munich. Especially skilful in transer. for piano complicated modern orchestral scores.

**Sitt, Hans, vlt.** b. Prague, Sept. 21, 1850. Son of vln.-maker, **Anton S.**; pupil at Prague Cons. of Bennewitz, Mildner, etc.; leader th. orch. Breslau 1867, capellmeister there, in Prague 1870-73, and in Chemnitz 1873-80; cond. at Nice; founder of popular concerts at Leipzig, teacher in Cons., viola player in Brodsky Quartet, cond. Bach Verein 1885-1903, Singakademie, and concerts at Altenburg; composed concertos for vln. and viola, solos, etc. which have been well received.

**Sivori (sī-vō'-rī), Ernesto Camillo, vlt.** b. Genoa, Oct. 25, 1815; d. there, Feb. 18, 1894. Début at 6 as pupil of Restano; later studied with Costa and Paganini, whom he imitated and whose works he interpreted well; almost constant tours after 1827 to England, to U. S. 1846-48, etc.; style somewhat cold and devoid of feeling.

**Sjögren (shä-gren'), Johann Gustav Emil, compr.** b. Stockholm, June 16, 1853. Studied at Stockholm Cons. and at Berlin with Kiel and Haupt; orgt. in Stockholm since 1891; compr. of pf. music, vln. sonatas, and especially of songs, not exclusively Scandinavian in feeling.

**Škroup (shkroop), Franz, compr.** b. Vosiecz, Bohemia, June 3, 1801; d. Rotterdam, Feb. 7, 1862. Student of law and music at Prague; cond. Bohemian Th., Prague, and at Rotterdam opera after 1860; brought out works of Wagner; as compr., especially of songs, attained great popularity (national hymn *Where is My Country?*), and of first national Bohemian opera (*Dráteník*); with Smetana accomplished deliberately the emancipation of national art by developing national color; Škroup initiated movement. Brother **Jan Nepomuk** (1811-1892), chorusmaster, capellmeister, cond., singing teacher at Prague.

**Slaughter, Walter A., compr.** b. London, Feb., 1860; d. there, Apr. 2, 1908. Pupil of A. Cellier and Jacobi; cond. of several London theatres; compr. of several successful musical comedies, *An Adamless Eden, A French Maid*; music to Thackeray's *Rose and Ring*, etc.

**Slivinski** (sli-vin'-ski), **Joseph von**, *pst.* b. Warsaw, Dec. 15, 1865. Studied at Warsaw with Strobl, at Vienna with Leschefizky for four years, at St. Petersburg with A. Rubinstein; début 1890; played in England and America 1893 (again in 1900 and 1901); playing remarkable for accuracy, strength, spirit, and variety.

**Smallwood, William**, *orgt., compr.* b. Kendal, Eng., Dec. 31, 1831; d. there, Aug. 6, 1897. Studied with Camidge and Phillips; *orgt.* Kendal 1847-97; *compr.* of instructive pf. pieces (*Flowers of Melody*, etc.), anthems, etc.; author of widely sold *Piano-forte Tutor*.

**Smart, Sir George Thomas**, *compr.* b. London, May 10, 1776; d. there, Feb. 23, 1867. Chorister in Chapel Royal under Ayrton; pupil of Dupuis and Arnold; vlt. at Salomon concerts; *condr.* of concerts at Dublin, knighted there; original member Philharmonic Soc.; *condr.* of its concerts 1813-44; director City Concerts 1818; *orgt.* 1822, and *compr.* 1838, at Chapel Royal; gave lessons in singing until over 80; edited Gibbons' madrigals, etc., published 2 vols. of sacred music, collection of glees (*Squirrel and Butterfly's Ball*, well known); as *condr.* he introduced several important works into England (Beethoven's *Mount of Olives*); influential in engaging Weber to bring out *Oberon* in Eng.; Weber died at S's house.

**Smart, Henry**, *orgt., compr.* b. London, Oct. 26, 1813; d. there, July 6, 1879. Pupil of father **Henry** (1778-1823, brother of Sir George), and Kearns; *orgt.* at several London churches after 1836; blind after 1864; distinguished *orgt.*, composed much for his instrument; also wrote cantatas (*Bride of Dunkerron*, *King René's Daughter*, etc.); especially noteworthy as *compr.* of part-songs (*Waves' Reproof*, *Ave Maria*, *Night Sinks on the Wave*, etc.).

**Smetana** (sme'-tä-nä), **Bedrich**, *compr.* b. Leitomischl, Bohemia, Mar. 2, 1824; d. Prague, May 12, 1884. Pf. pupil of Proksch and Liszt; opened mus. school Prague 1848; *condr.* Philharmonic Soc. at Gothenburg, Sweden, 1856; after concert tour in

Sweden and Germany, *condr.* Nat'l Bohemian Th., Prague, 1866-74, when he became deaf; continued composition under increasing difficulty until he became insane, 1882; in asylum April, 1884; beside many works for pf., songs, etc., composed for orch. (*Wallenstein's Lager*, series of 6 symphonic poems, *Má vlast*, "My Country"), and 8 operas (*Die verkaufte Braut*, *Libusa*, *Der Kuss*, etc.), quartet *Aus meinem Leben* (mus. autobiography); greatest of Bohemian composers, real creator of artistic Bohem. mus. and of later school (Dvořák and Fibich). [Lives by Wallek, Ritter, and Hostinsky.]

**Smith, Alice Mary**, *compr.* b. London, May 19, 1839; d. there, Dec. 4, 1884. Studied with W. S. Bennett and G. A. Macfarren; married F. Meadows White 1867; *comp.* 5 cantatas (*Ode to the Northeast Wind*, etc.), symph., overtures (*Endymion*, *Masque of Pandora*), quartets, clarinet concerto, songs, duets (*O That We Two Were Mating*, etc.); possibly most distinguished of English women *compr.* of her period.

**Smith, Edward Sydney**, *compr.* b. Dorchester, July 14, 1839; d. London, Mar. 3, 1889. Studied with Moscheles, Plaidy, etc. at Leipzig Cons.; teacher in London after 1859; composed showy but not very difficult pf. mus. (*Le jet d'eau*, *The Spinning Wheel*, etc.); sometimes used pseud. **Victor Delacour**.

**Smith, Gerrit**, *orgt.* b. Hagerstown, Md., Dec. 11, 1859; d. July 21, 1912. Grad. Hobart College; pupil Stuttgart Cons., of E. Thayer, W. H. Sherwood, Haupt, and Rohde; *orgt.* at Buffalo while still studying; since at Albany and New York; prof. of music at Union Theological Seminary; pres. Mss. Soc.; distinguished concert *orgt.*; *compr.* cantata *David* and smaller works, chiefly songs and pf. pieces.

**Smith, Wilson George**, *pst., compr.* b. Elyria, O., Aug. 19, 1855. Studied at Cincinnati with O. Singer 1876-80, at Berlin with Kiel, P. and X. Scharwenka, Moszkowski, etc. 1880-82; teaching in Cleveland since 1882; composed many brilliant pf. works, *Hommage à Grieg*, *à Schumann*, *à*



*Chopin*, etc., in which he skilfully follows the masters in question; teaching works, *Scale playing*, etc., are valuable.

**Smyth, Ethel Mary**, *compr.* b. London, Apr. 23, 1858. Pupil at Leipzig Cons. and of H. von Herzogenberg; comp. chamber mus., serenade for orch., overture *Antony and Cleopatra*, *Solemn Mass* (London 1893); operas *Fantasio* (Weimar 1898) and *Der Wald* (Dresden 1901, London 1901, '02 and New York Metropolitan 1903), *Les naufrageurs* (Leipzig and Prague 1906).

**Södermann** (sé-der-män), **August Johan** *compr.* b. Stockholm, July 17, 1832; d. there, Feb. 10, 1876. Pupil of Leipzig Cons.; cond. Stockholm Th. after 1862; composed about 60 works, operettas *Wedding at Ulfasa*, incidental music to *Jungfrau von Orleans*, part-songs (*Bröllop*, quartet for women's voices, popular in Germany), mass (said to be greatest work), songs to words of Bellman; "compositions, though thoroughly Swedish, are not national." [Grove.]

**Sokolov** (sok-o-loff'), **Nicholas Alexandrovitch**, *compr.* b. St. Petersburg, Mar. 26, 1859. Pupil of Johannsen and Rimsky-Korsakov at St. P. Cons.; teacher of theory at Imperial Chapel 1886, at Cons. 1896; composed string quartets, symphonies, works for vln., pf., and voices, music to Shakespeare's *Winter's Tale* and to A. Tolstoi's *Don Juan*.

**Soloviev** (sol-o-vyof'), **Nicolai Theopemptovitch**, *compr., critic.* b. Petrosadovsk, prov. of Olonetz, Russia, May 9, 1846. Pupil of Zarembo at Imp. Cons.; prof. of harmony and mus. hist. at St. Petersburg Cons.; counsellor of state; critic and editor of lexicon; composed operas (*Cordelia* 1885), overture on a national theme, symph. poem *Russes et Mongols*; completed Serov's *Power of the Demon*.

**Somervell, Arthur**, *compr.* b. Windermere, Eng., June 5, 1863. Studied at Berlin Hochschule, and at Royal Coll. Mus. with Parry and Stanford; government inspector for England, Wales, and Scotland; Mus. Doc. Cambridge 1903; composed many

graceful songs, orchestral ballads and cantatas, *Helen of Kirkconnell*, *Forsaken Merman*, *Seven Words from Cross*, few orchestral works.

**Somis** (sō-mis'), **Giovanni Battista**, *vlt.* b. Piedmont, 1676; d. Turin, Aug. 14, 1763. Pupil of Corelli; court soloist and cond. at Turin; teacher of Giardini, Leclair, and Chabran; comp. sonatas for vln., 'cello, and pf.

**Sontag, Henriette Gertrude Walpurgis**, *dram. sop.* b. Coblenz, Jan. 3, 1806; d. Mexico, June 17, 1854. Child actress; pupil at Prague Cons. of Pixis, Triebensee, Czeska, etc.; sang at Vienna; created title part in *Euryanthe* 1823; great success in Leipzig, Berlin, and Paris, where she defeated Catalani, breaking Berlin contract 1827; married Count Rossi in London 1828; retired from stage 1830, continued success in concerts, returned to stage 1848, singing with unflinching fortune in London, Paris, New York, 1852, and Mexico.

**Soubies** (sō-bēs'), **Albert**, *writer.* b. Paris, May 10, 1846. After admission to bar, studied comp. at Cons. with Savard and Bazin; revived *Almanach des spectacles* 1874-79; critic for *Le soir*, contributor to *Ménestrel*, etc.; has written series of histories of music in separate countries (Russia, Portugal, etc.), histories of opera and comic opera chiefly in Paris, and work on Wagner.

**Sousa, John Philip**, *condr., compr.* b. Washington, D. C., Nov. 6, 1854. Pupil of J. Esputa and G. F. Benkert; cond. traveling company at 17; vlt. in Offenbach's Co. 1877; director Philadelphia Church Choir Pinafore Co.; leader of U. S. Marine Corps band 1880-92; cond. of own band with which he has been on extended tours; compr. of several comic operas (*The Bride-elect*, *El Capitan*, etc.), and many stirring military marches, which have been very popular.

**Spalding, Albert**, *vlt.* b. Chicago, Aug. 15, 1888. Studied with Jean Buitrago in New York, with Chiti in Florence (where he appeared at private concert at 10); passed examination for professorship at Bologna Cons. at 14; after further study with Lefort in Paris, début

there 1906; continued success in Europe 1907, '08 and in New York 1909.

**Spalding, Walter Raymond**, *teacher*. b. Northampton, Mass., May 22, 1865. Graduated Harvard 1887, A.M., with honors in music, 1888; also studied in Paris and Munich; master of classics and mus. at St. Mark's School, Southboro, 1889-92; orgt. at Emmanuel Ch., Boston, 1887-88, orgt. and choirmaster 1898-1900; teacher 1895, asst. prof. after 1903 of harmony at Harvard, made prof. in 1907; influential in raising standard of school mus.; author of *Tonal Counterpoint* (with Foote) and *Modern Harmony*.

**Spanuth, August**, *compr., critic, editor*. b. Hanover, March 15, 1857. Began musical education at an early age and made first public appearance at seventeen; studied composition with Raff and piano with Carl Heymann; made American début as pianist in 1886; teacher in Chicago Musical College 1887-1893; then located in New York City as private teacher and musical critic for *New Yorker Staats Zeitung*; removed to Berlin 1906; teacher in the Stern Conservatory and editor of *Signale für die musikalische Welt*; published works consist of piano pieces, songs, studies; editor of the Liszt piano volumes in *The Musicians Library*.

**Spark, William**, *compr.* b. Exeter, Eng., Oct. 28, 1823; d. Leeds, June 16, 1897. Chorister at Exeter Cath.; article pupil of S. S. Wesley; orgt. at Leeds, founder Leeds Mus. Soc.; Mus. Doc., Dublin, 1861; editor *Organists' Quarterly Journal*; composed oratorio, org. mus., wrote *Memoirs of Wesley and H. Smart*, *Musical Memories*, *Musical Reminiscences*; also published cantatas, anthems, etc.

**Speidel (spi'-del), Wilhelm**, *pst.* b. Ulm, Sept. 3, 1826; d. Stuttgart, Oct. 13, 1899. Pupil of father (teacher and chorus director), and at Munich with Wanner, Kuhe, and I. Lachner; taught at Thann, and Munich 1848-54; mus. dir. Ulm; at Stuttgart, cond. Liederkranz 1857, part founder of Cons., teacher there, except 1874-84 when he had

his own *Künstler und Dilettantenschule für Klavier*; composed choruses, symphony, sonatas, etc.

**Spicker, Max**, *condr., teacher*. b. Königsberg, Aug. 16, 1858. Pupil for five years of L. Köhler, and at Leipzig Cons. for one year under Wenzel, Richter, etc.; theatre cond. at Heidelberg, Ghent, etc.; cond. Beethoven Männerchor, New York, 1882-88; dir. Brooklyn Cons. 1888-95; later teacher of harm. and counterpoint at Nat'l Cons., N. Y.; composed suite, cantata, and many songs.

**Spiering (spër'-ing), Theodore B.**, *vt.* b. St. Louis, Sept. 5, 1871. Studied with Schradieck at Cincinnati, and four years with Joachim at Berlin; founder and leader S. Quartet of Chicago, which gave admirable concerts 1893-1905; with Thomas Orch. 1892-96; dir. of S. Vln. Sch., Chicago, 1899-1902, of Chicago Mus. Coll. 1902-05; gave concerts in Europe 1905-06; located in Berlin 1907; concertmaster Philharm. Soc., N. Y., 1909-10; returned to Berlin.

**Spindler (spind'-ler), Fritz**, *pst., compr.* b. Würzbach, Nov. 24, 1817; d. Niederlössnitz, near Dresden, Dec. 26, 1906. Studied theology first; pupil of Fr. Schneider; successful teacher in Dresden after 1841; composed over 300 pieces for pf. (*Frisches Leben* very popular), 2 symph., pf. concerto, string quartet, etc.

**Spinney, Walter**, *orgt., compr.* b. Salisbury, Mar. 26, 1852; d. Leamington, June 21, 1894. Of musical family, father and brothers orgts., sister pst.; article pupil of Richardson at Salisbury Cath.; orgt. at parishes of Salisbury, Doncaster, Leamington, succeeding brother Frank S. (1850-1888); issued collections *The organ library* and *The vesper bell*, which contain some original works.

**Spitta, Johann August Philipp**, *historian*. b. Wechold, Hanover, Dec. 27, 1841; d. Berlin, Apr. 13, 1894. Student of philology at Göttingen; teacher at several gymnasia; co-founder of Bach Verein at Leipzig; 1875 prof. mus. hist. Berlin Univ., teacher and director 1882 in Hochschule; author of exhaustive and



authoritative life of J. S. Bach (trans. in 3 vols.), life of Schumann originally for Grove's Dict., 2 collections of essays; contributions to periodicals, esp. to *Vierteljahrsschrift für Musikwissenschaft*, which he founded, with Chrissander and Adler; edited works of Buxtehude, began those of Schütz (finished by brother Friedrich, b. 1852).

**Spohr** (spör), Ludwig, *vl.*, *compr.* b. Brunswick, Apr. 5, 1784; d. Kassel, Nov. 22, 1859. His father, a physician, was amateur flute player, his mother, a singer and pst., was S's first teacher; pupil at five of Riemenschneider, Dufour, and at Brunswick of Maucourt and Hartung; member of ducal orch. and at duke's request pupil of F. Eck, with whom he went to St. Petersburg; 1803 again in orch.; 1804 successful first tour; 1805 leader at Gotha, married Dorette Scheidler, harp-player; on tour with her 1807, 1809; cond. 1st mus. festival in Germany, Frankenhäusen 1809; cond. in Vienna 1812-15; after tour of Italy, where he played with Paganini, opera cond. Frankfurt 1817-19; 1820 visited England, first to conduct there with baton; court cond. at Kassel 1822 until retirement 1857; conducted at several festivals, visited England 1839, but could not get leave to conduct his *Fall of Babylon* at Norwich 1842; besides several works for pf., harp, and songs, composed 11 operas (*Faust*, *Jessonda* much the best), oratorios (*Das jüngste Gericht*, etc.), 9 symphonies (some with titles, *Die Jahreszeiten*, *Irdisches u. Göttliches im Menschenleben*); several overtures, and 15 vln. concertos (8th a *Gesangsszene*), which are still played; wrote also valuable *Violin School* and *Autobiography*, full of self-content and strange criticisms; as cond., among first to appreciate Wagner.

**Spontini** (spon-tē-nī), Gasparo Luigi Pacifico, *compr.* b. Majolati, Ancona, Nov. 14, 1774; d. there, Jan. 24, 1851. Son of peasants, who intended him for priesthood; ran away to a friendly uncle; pupil of Sala and Tritto at Cons. in Naples; early operas won advice from Piccini; composed at Rome, Venice,

etc.; in Paris after 1803 friendship with poet Jouy and admiration for Mozart changed style; *La Vestale*, brought out at Opéra through influence of Empress Josephine 1807, won prize offered by Napoléon; married daughter of Erard; director of Italian Opera 1810-12, dismissed on charge of "financial irregularity," declined offer of reinstatement 1814, when he became court compr. to Louis XVIII; as compr. to Friedrich Wm. II, had great success at Berlin; difficulties there, however, led to retirement 1841 as narrow escape from disgrace; operas (especially *La Vestale*, *Fernand Cortez*, *Olympie*) are planned with fine breadth, but details do not carry out plan; his technical knowledge of harmony and instrumentation was defective and his melody lacked lightness and variety.

**Stadler, Maximilian**, *compr.*, *writer.* b. Melk, Lower Austria, Aug. 4, 1748; d. Vienna, Nov. 8, 1833. Son of baker, educated at Jesuit College, Vienna; entered Benedictine Order 1772; priest, abbot at Lilienfeld 1786, Kremsmünster 1798; during residence at Vienna, friend of Haydn and Mozart; compr. of much church music; ardent defender of authenticity of Mozart's *Requiem* (*Verteidigung der Echtheit* . . . 1826).

**Stainer, Jakob**, *vln.-maker.* b. Absam, Tyrol, July 14, 1621; d. there, 1683. Possibly pupil of Herz, an org. builder, but probably pupil of some of many obscure makers of his district; went to Italy 1646, where he had chance to examine Italian models, though he was probably never pupil of Amati; vln.-maker to court of Austria 1669; accusation of heresy destroyed prospects; died in debt and insane; greatest German maker; vlns. are heavy in form ("clumsy" acc. to Hart), later ones somewhat improved in design and varnish; all have moderately strong, clear tone.

**Stainer, Sir John**, *compr.*, *orgt.* b. London, June 6, 1840; d. Verona, Mar. 31, 1901. Chorister at St. Paul's; pupil of Bayley, Steggall, and Cooper; positions as orgt., Univ. orgt. Oxford 1860; Mus. Doc.

there 1865; orgt. St. Paul's 1872-88; prof. of mus. at Oxford 1889, of org. and harmony at Nat'l Training School; principal there 1881, prof. after School became Royal Coll. 1883; gov't inspector 1882; knighted 1888, and other distinctions; composed oratorios *Gideon*, *Crucifixion* (most popular), cantatas (*Daughter of Jairus*, etc.), many services, etc. (*Sevenfold Amen* is well known), all marked by dignity and feeling which he showed as orgt.; wrote manuals *Harmony*, *Organ*, *Music of the Bible and Dufay and His Contemporaries*.

**Stamaty** (stă-mă-te), **Camille Marie**, *pst.* b. Rome, Mar. 23, 1811; d. Paris, Apr. 19, 1870. At first employed at gov't office; pupil of Kalkbrenner; at first concert, 1835, appeared as *pst.* and *compr.*; after further study with Mendelssohn returned to Paris, where he was successful as teacher; Gottschalk, Saint-Saëns among pupils; wrote valuable *Rythme des doigts*, and many études, sonatas, and a pf. concerto; "at a time when others were seeking easy successes, he was distinguished for purity of style and elevation of thought." [Rapin.]

**Stamitz** (stă-mitz), **Carl**, *vl.* b. Mannheim, May 7, 1746; d. Jena, 1801 (buried Nov. 11). Son of **Johann Wenzl Anton S.**, *vl.* (1717-1761); pupil of father and of Cannabich; member Electoral Orch.; leader orch. of Duc de Noailles in Paris 1770-85; after tours in Germany and residence in St. Petersburg, cond. academical concerts at Jena after 1800; composed operas *Der verliebte Vormund* and *Dardanus*, 70 symphonies, duets for vln., 'cello, etc.; one of very first to cultivate symph. as form; disputes priority with Haydn.

**Stanford**, **Sir Charles Villiers**, *compr., cond.* b. Dublin, Sept. 30, 1852. Of musical family; pupil of Sir Robt. Stewart, A. O'Leary, E. Pauer; student at Cambridge; orgt. Trinity Coll. 1873-92, cond. C. Univ. Mus. Soc. 1874-93; after study with Reinecke and Kiel, took M.A., Camb., 1877; Mus. Doc. at both univ.; prof. of comp. and cond. at Royal Coll. Mus. after

1883; prof. mus. at Cambridge since 1887; cond. Bach Choir 1885, Leeds Philharmonic Soc. 1897; composed several operas (*Canterbury Pilgrims*, *Shamus O'Brien*), remarkable choral works (*The Revenge*, *Phaëdra*, *Crohoore*, etc.), 5 symphonies, notably an *Irish* one, music to Tennyson's *Queen Mary*, and smaller instrumental works; edited coll. of Irish airs; especially skilful in use of orchestral colors.

**Stanley, Albert Augustus**, *orgt., teacher.* b. Manville, R. I., May 25, 1851. After study in Providence, pupil of Reinecke, Richter, etc., in Leipzig at Cons. and privately; orgt. Providence 1876-88; prof. mus. Univ. of Michigan since 1888; composed symph. *The Soul's awakening*, symph. poem *Attis*, ode for Providence centennial, songs, church music, etc.

**Stark, Ludwig**, *teacher.* b. Munich, June 19, 1831; d. Stuttgart, Mar. 22, 1884. Studied philosophy at Univ., mus. with I. and F. Lachner; co-founder Stuttgart Cons. 1857, where he taught harmony, history, and singing until 1873; cond. S. Singverein; edited with Lebert *Grosse Klavierschule*, with Faist *Liederschule*, and other valuable instructive works.

**Stasny** (stăz'-ne), **Ludwig**, *compr., arranger.* b. Prague, Feb. 26, 1823; d. Frankfort-on-Main, Oct. 30, 1883. Pupil Prague Cons.; military cond. 1846-68; cond. Frankfort Palmengarten after 1871; produced 2 operas; made orch. arrangements of Wagner operas, etc.; composed dances based on or imitated from folk-tunes. His son,

**Stasny** (stăz'-ne), **Carl Richard**, *pst., teacher.* b. Mayence, Mar. 16, 1855. Early showed aptitude for music, and at 8 began lessons in pf. playing; entered a course in civil engineering which he gave up at 17; on the advice of Raff the father sent young Stasny to Vienna to study with Ignaz Brüll; two years later he went to Krüger at Stuttgart, and in 1879 to Weimar with Liszt, where he remained for two years; in 1878 he began a series of concert tours which lasted until 1885, and took him to all the important cities of



Europe; teacher at the Hoch Cons., Frankfort, 1885-1891, where he made a special study of Schumann's works with Clara Schumann; in 1891 he came to the N. E. Cons., Boston, and is still, 1910, connected with that institution.

**Staudigl** (stou'-digl), **Joseph**, *dram. bass.* b. Wöllersdorf, Lower Austria, Apr. 14, 1807; d. Michaelbeuerngrund, near Vienna, Mar. 28, 1861. Student of medicine; member of opera chorus at Vienna, then chief bass; court singer 1831; distinguished in concert hall as well as on stage; insane after 1856. Son **Joseph**, *baritone.* b. Vienna, Mar. 18, 1850. Pupil of Rokitsansky at Vienna Cons.; singer at Carlsruhe.

**Stavenhagen** (stä'-ven-hä-gen), **Bernhard**, *pst.* b. Greiz, Reuss, Nov. 25, 1862. Pupil at Berlin Meisterschule of Kiel, at the Hochschule of Rudorff, of Liszt 1885-86; Mendelssohn Prize, Berlin, 1880; after brilliant tours in Europe and U. S. 1894-95, court cond. at Weimar 1895-98, at Munich 1898; director Royal Academy 1901-04; now in Weimar; distinguished player, especially of Liszt's works; *compr.*, also, of pf. pieces, Norse songs, pf. concerto, etc.

**Stcherbatcheff** (stecher'-bät-chof), **Nicolas de**, *compr.* b. Russia, Aug. 24, 1853. After spending some time in Rome and elsewhere (pupil of Liszt at Weimar) became closely connected with young Russian school; composed 2 *Idyls* and *Serenade* for orch., several charming pf. pieces (*Féeries et pantomimes*), and songs to Russian and German words.

**Steane**, **Bruce Harry Dennis**, *orgt., compr.* b. Camberwell, London, June 22, 1866. Chorister at 8, asst. orgt. at 12; held various positions as orgt. and choir-master; very numerous services, anthems, and org. pieces, and sacred cantata *Ascension*.

**Steggall**, **Charles**, *orgt.* b. London, June 3, 1826; d. there, June 7, 1905. Studied at Royal Acad. with Bennett; prof. there of org. and harmony 1851-1903; Mus. Doc. Camb.; orgt. Lincoln's Inn Chapel after 1864; composed services, edited psalter,

*Hymns, Ancient and Modern.* Son **Reginald**, *compr.* b. London, Apr. 17, 1867. Pupil at Royal Acad. and org. professor there since 1895; compositions (mass, symph., 2 scenas *Elaine* and *Alcestis*) show him to belong to advanced modern school.

**Steibelt** (sti'-belt), **Daniel**, *pst.* b. Berlin, 1765; d. St. Petersburg, Sept. 20, 1823. Studied with Kirnberger; published sonatas and gave concerts in Saxony, etc., before coming to Paris 1790; superseding J. D. Hermann and Pleyel became favorite *pst.* and teacher; opera *Roméo et Juliette* successful 1793; leaving Paris for debts, etc., 1797, won renown in London; German tour 1799 included disastrous challenge to Beethoven; brought out Haydn's *Creation*, Paris, 1800, and revisited city 1805-08; after further tours, cond. of opera in St. Petersburg 1810; his pf. music is of melodramatic style (*L'Orage*, finale of 3d concerto, was played widely); also composed operas.

**Steinbach** (stîn-bäk), **Fritz**, *condr.* b. Grünsfeld, Baden, June 17, 1855. Pupil of brother **Emil** (b. 1849) and at Leipzig Cons. where he won Mozart Scholarship; 2d capellmeister, Mayence, 1880-86; court cond. Meiningen 1886-1902; cond. and dir. of cons. at Cologne 1902; *compr.* of septet, 'cello sonata, and other works.

**Steingraber** (stin'-gräb-er), **Theodor**, *publisher.* b. Neustadt-on-Orla, Jan. 25, 1830; d. Leipzig, Apr. 5, 1904. Founder of firm in Hanover, in Leipzig since 1890; under pseud. **Gustav Damm**, wrote pf. method, and editions of pf. works.

**Stengel**, **Mme. W.**, *see* **Sembrich**, **Marcella**.

**Stenhammer**, **Wilhelm**, *compr.* b. Stockholm, Feb. 7, 1871. Son of Ulrik; *song compr.*; pupil at Stockholm Cons., and of H. Barth in Berlin; director Philharmonic Soc. 1898, cond. Royal Th. 1900 in Stockholm; member Aulin Quartet; after some smaller works, gained distinction by *Prinzessan och Svennen*, festival cantata, etc.; 2 operas 1898, 1903 have been successful; also composed choral works, sonata, songs, etc.

**Sterling, Antoinette, *contralto*.** b. Sterlingsville, N. Y., Jan. 23, 1850; d. Hampstead, London, Jan. 9, 1904. Studied with Abella, Mme. Marchesi, Viardot-Garcia, and Manuel Garcia; church singer in Brooklyn; after concert début, London, 1873, had great success in oratorio and concerts; married J. Mackinlay 1875; gave series of concerts in America 1875; "essentially a ballad singer"; *Lost Chord* and other songs written for her; son published A. S. and Other Celebrities 1906.

**Stern, Leopold Laurence, 'cellist.** b. Brighton, Eng., Apr. 5, 1862; d. London, Sept. 10, 1904. Student of chemistry; studied music with Piatti, and at Leipzig with Klengel and Davidoff; tour 1886 with Patti; brought out Dvořák's concerto 1895; toured U. S. and Canada 1897-98; after that appeared but rarely; married Nettie Carpenter, *vl.*, 1891, and Suzanne Adams, *singer*, 1898.

**Sternberg, Constantin Ivanovitch von, *pst.*, *compr.*** b. St. Petersburg, July 9, 1852. Studied with Moscheles, Coccius, Richter, etc. at Leipzig Cons., with Kullak, Dorn, etc. at Berlin Akademie, and with Liszt in vacations; cond. and chorusmaster Leipzig 1867-69; cond. Würzburg, Mecklenburg (where he was dir. of Acad. and court pst.); after tours in Germany, Russia, Asia Minor, U. S., 1880-85, became director of Atlanta Coll. of Mus. 1885-89; director of S. Sch. of Mus. in Phila. since 1890; compositions for pf. show skill and knowledge of the genius of the instrument.

**Stevens, Richard John Samuel, *compr.*** b. London, Mar. 27, 1757; d. there, Sept. 23, 1837. Chorister at St. Paul's under William Savage; orgt. at Temple Church 1786 and Charter House 1796; prof. in Gresham College 1801; composed harpsichord sonatas, edited *Sacred Music* but is chiefly noted as *compr.* of remarkable glees; prizes from Catch Club 1782 and '86; among favorites are *Ye Spotted Snakes*, *Blow, blow, thou winter wind*, and *Sigh no more*.

**Stevenson, Frederick, *orgt.*, *compr.*** b. Newark, Nottinghamshire, Eng., Sept. 16, 1845. Father and mother

musical, the latter a fine singer; sang in parish choir as a boy, studied org. with Thirlte and Reay; attended St. John's Coll., Hurstpierpoint, sang in choir; 1867-1883 orgt. in London and suburbs; studied harmony with Macfarren, counterpoint with Bridge; conductor of three choral societies, prof. of voice and theory Blackheath Cons.; 1883 came to U. S. as precentor of St. John's Cath., Denver; later orgt. and choirmaster St. Mark's Ch., dir. of Denver Cons.; 1894 removed to Los Angeles, Cal., where he is orgt. and choirmaster of St. John's, Christ Church and Jewish Temple, dir. of choral clubs; has written in many forms, sacred and secular choral works, part-songs, anthems, songs, and a few pieces for orchestra and military band.

**Stewart, Humphrey John, *compr.*, *orgt.*** b. London, Eng., May 22, 1856. Boy chorister, and church organist at the age of 11; education carried on under private teachers, during which time he served as organist of several English churches; came to the United States in 1886, locating at San Francisco, where he was organist of several churches; for several years organist of Trinity Church, Boston, from which city he returned to San Francisco, where he now (1910) resides; organist of St. Dominic's church, and of two Jewish synagogues, cond. Handel and Haydn Society. Compositions include three comic operas, *Bluff King Hal* (1889), *His Majesty* (1890) and *The Conspirators* (1900); *The Nativity*, oratorio (1888); *Mass in D minor* (1907); music drama *Montezuma* (1903) produced as a forest play by the *Bohemian Club* of San Francisco; orchestral suite, *Scenes in California* (1906); incidental music to many plays, songs, piano and violin pieces, part-songs and church music; won the gold medal for composition A. G. O., 1900, Kimball Prize of the Chicago Madrigal Club (1907); Mus. Doc. University of the Pacific; music critic San Francisco *Examiner* and *Evening Post*.

**Stewart, Sir Robert Prescott, *orgt.*** b. Dublin, Dec. 16, 1825; d. there, Mar. 24, 1894. Chorister and orgt. at



Dublin; cond. Univ. Choral Soc.; Mus. Doc. Dublin 1851; prof. Dublin Univ. 1861, at Royal Irish Acad. 1872, cond. of Philharmonic 1873; knighted 1872; composed several important odes, cantatas, and many deservedly popular glees; lectures and writings are of value.

**Stiehl** (stēl), **Heinrich Franz Daniel**, *orgt.* b. Lübeck, Aug. 5, 1829; d. Reval, May 1, 1886. Studied with Lobe, and at Leipzig Cons. with Moscheles, Gade, and Hauptmann; *orgt.* and cond. Singakademie at St. Petersburg 1853-66; tours in Germany, Italy, and England, cond. at Belfast; after 1880 *orgt.* and cond. at Reval; many compositions for orch., chamber music and 2 operas.

**Stock, Frederick**, *condr.* b. Nov. 11, 1872, at Jülich, Germany. Father, a bandmaster in the German army, was his first teacher; entered Cologne Conservatory in 1886, graduating as violinist; while a member of the Municipal Orchestra studied composition under Humperdinck, Zöllner and Franz Wüllner; came to the U. S. in 1895, joined the Chicago Orchestra, becoming assistant conductor to Theodore Thomas in 1899; from 1903-1905 he conducted all of the orchestra concerts outside of Chicago and on Thomas' death succeeded to the conductorship; compositions in the large forms include overtures, a symphonic poem, symphonic variations on an original theme, played in Chicago, Pittsburg, and at the Worcester Festival in 1906, a symphony in C minor, produced at Chicago, Dec. 31, 1909, and afterward at the Cincinnati Festival 1910; Stock is also conductor of the Musical Art Club (vocal), of Chicago.

**Stockhausen** (stock'-hou-zen), **Julius**, *baritone, teacher.* b. Paris, July 22, 1826; d. Frankfurt-on-Main, Sept. 22, 1906. Son of **Franz**, *compr.* and *harpist* (1792-1868), and concert singer **Margarete Schmuck** (1803-1877); studied at Paris Cons. and with Manuel Garcia; favorite concert singer; cond. Philharmonic and Singakademie at Hamburg 1862-67; cond. Stern Gesangverein at Berlin 1874-78; teacher of singing at Hoch Cons., Frankfurt, 1878-79, and 1882-98; then gave private

lessons; published method; beauty of voice and care for interpretation made him wonderful singer of Schubert's and Schumann's works.

**Stojowski** (sto-yofs'-ki), **Sigismund Denis Antoine**, *pst.* b. Strelzy, Poland, May 14, 1870 [Riemann. Paris Cons. documents Apr. 8]. Studied at Cracow with Zelenski and at Paris Cons. with Diémer and Delibes; 1st prizes pf. and comp. 1889; later pupil of Paderewski; teacher at Inst. of Mus. Art, N. Y., 1906-1911; has composed orchestra suite, symph., pf. concerto, studies, and sonatas for pf. and vln.

**Storace, Stephen**, *compr.* b. London, Jan. 4, 1763; d. there, Mar. 19, 1796. Studied vln. with father and at Cons. of San Onofrio, Naples; traveled with sister **Ann Selina**, *singer* (1766-1817), in Italy, lived in Vienna, where he knew Mozart; produced 2 operas in Vienna, and, after 1787, many in London (*The Haunted Tower*, *No Song, no Supper*, etc.); often introduced work of other comprs. into operas; pleasant melodies, with orch. accomp.; much influenced by Mozart.

**Story, Emma Eames**, *see* **Eames, Emma**.

**Stradella** (strä-del'-la), **Alessandro**, *compr.* b. Naples, 1645; d. Genoa, June, between 6 and 16, 1681. Dates, places, and details of biography are all obscure; unauthenticated story that he eloped with a Venetian lady whose lover hired a man to murder S.; the assassin, fascinated by S's music, advised him to flee; a second murderer followed him to Genoa and there killed him; subject of Flotow's opera *Stradella*; said to have been fine singer and harpist; composed about 150 works, operas, oratorios (*San Giovanni Battista* best known), cantatas, madrigals, etc., fluent, but not deep; his *Serenata* contains subjects which Handel used in *Israel in Egypt*; familiar *Pietà Signore*, attributed to S., probably by Rossini.

**Stradivari** (strä-di-vä'-ri), or **Stradivarius**, **Antonio**, *vln.-maker.* b. Cremona, 1644; d. there, Dec. 18, 1736. Pupil of Amati; began to sign vlns. with own name 1666; early instr. on Amati model, of rather poor materials; from 1684-1700 carried on

series of experimental alterations in shape and in cuttings; "Long Strad" first made 1690; final period after 1703, attained highest point ever reached in vln.-making, carefully looking after smallest details himself, and making slight variations apparently to meet variations in material; his varnish also varies in color and defies analysis, the secret of it having been long sought in vain; many instruments are named *Messie*, *Dolphin*, *Pucelle*, etc.; S. also made 'cellos and violas; authoritative life is that by W. H., A. F., and A. E. Hill (London, 1902).

**Strakosch** (stra-kosh'), **Maurice**, *impresario*. b. Lemberg, 1825; d. Paris, Oct. 9, 1887. Pf. pupil of Sechter in Vienna; taught in N. Y. 1845-60; after 1856 managed opera troupe; organized opera season at Paris 1873-74; European agent for Patti (who was his sister-in-law) and for other singers; managed theatre Rome 1884-85; published *Souvenirs d'un impresario* 1887. Brother **Max** (d. 1892) managed in America while Maurice was in Eng.; joined him in Rome.

**Strauss** (strous), **Johann, I**, *compr.* b. Vienna, Mar. 14, 1804; d. there, Sept. 25, 1849. Son of keeper of beer garden and dance hall; having run away from apprenticeship to bookbinder, became pupil of Polyschansky and Seyfried; member of dance hall orch., of Lanner Quartet 1823; deputy cond. of L's orch.; organized own orch. 1826, composing first waltzes at this time; after concert tours, bandmaster 1st Vienna Militia reg't 1834; further tours took him as far as Paris and London 1837-38; cond. court balls in Vienna 1845; "father of the waltz," composed over 150 waltzes, quadrilles and marches, in which by fire and spirit and by skilful orchestration he raised dance mus. to high level. His son,

**Strauss, Johann, II**, *compr.* b. Vienna, Oct. 25, 1825; d. there, June 3, 1899. Against wishes and without knowledge of father pupil of Drechsler; as cond. of restaurant orch. at Hietzing won great success; after father's death made tours with united orchestras; cond. St. Petersburg 1855-63, of Vienna court balls

1863-70; after 1870 composed several charming operettas *Die Fledermaus*, *Zigeunerbaron*; called "The Waltz King"; composed *Blue Danube*, *Wine, Woman, and Song*, etc.; music has never been surpassed in its kind for popularity or for merit. His brothers, **Joseph** (1827-1870), deputy cond. for Johann 1853; later cond. of own orch.; also successful compr. of dance music; **Eduard** (b. 1835) followed Johann, as court ball cond. 1870; also compr.

**Strauss, Richard**, *compr.* b. Munich, June 11, 1864. No relation to Viennese dance compr.; son of **Franz**, horn player in court orchestra; pupil in comp. of F. W. Meyer while still at gymnasium; precocious as compr.; cond. at Meiningen succeeding Von Bülow 1885; after travel in Italy, 3d capellmeister Munich 1885-89; asst. to Lassen, court capellm. at Weimar 1889-92; journey to Greece and Egypt to recover from illness 1892; married singer **Pauline de Ahna** 1894; court capellm. Munich 1894, and at Berlin 1899; visited London 1897 and as cond. 1903; came to America 1904, gave concerts with Philadelphia Orch., with Wetzler Orch. in N. Y., and conducted other orchestras. His works include a few pf. pieces, sonata for vln. and pf., 'cello and pf., concerto for vln., quartet, etc., many very beautiful songs and some larger choral works (*Wanderers Sturmlied*, *Taillefer*, etc.), 2 symph., 8 symph. poems, *Aus Italien* 1886, *Don Juan* 1889, *Macbeth* 1891, *Tod und Verklärung* 1890, *Till Eulenspiegels lustige Streiche* 1895, *Also Sprach Zarathustra* 1895, *Don Quixote* 1898, *Ein Heldenleben* 1899; *Burleske* for pf. and orch.; *Sinfonia Domestica*; incidental mus. for pf. to *Enoch Arden*; 4 operas *Guntram* 1894, *Feuersnot* 1901, *Salome* 1905, *Elektra* 1909, *Der Rosenkavalier*, 1911. Early works follow classical forms and traditions, not without individuality. Later, somewhat under influence of Alexander Ritter (more in directions of general culture than in music) he turned to freer modern forms, with *Aus Italien*; he has carried on the Berlioz-Liszt idea of poetic or program music to a greater degree



of realistic effect, at times, as in *Don Quixote*, even to the grotesque; he endeavors to express not only moods and emotions, but psychological states of mind and systems of abstract thought. Not an inventor of especially beautiful or long sustained melodies, he is a complete master of the resources of the modern orchestra, which he has extended by some new devices and the adoption of some new instruments (heckelphone, etc.). Though he is capable of producing passages of great beauty, e. g. songs, *Tod und Verk.*, his unusual skill seems at times to have led him into mere piling up of effects, just as his extraordinary audacity, his ambition to present the whole of life, his sense of contrast, have led him to over insistence on the merely ugly, as in the *Heldenleben* and *Elektra* and the merely trivial, as in the *Sinf. Domestica*.

**Streabbog**, see **Gobbaerts**.

**Strelezki** (stre-let-ski), **Anton** [pseud. of **A. B. Burnand**], *compr.* b. Croydon, Dec. 5, 1859. Studied at Leipzig Cons. and with Clara Schumann; *compr.* of some very popular pf. music.

**Strong, George Templeton**, *compr.* b. New York, about 1855. Son of Geo. T., once pres. of N. Y. Philharmonic; pupil at Leipzig Cons.; teacher at N. E. Cons. 1891-92; obliged to resign because of ill-health; living in Switzerland; *compr.* of 2 symph. (No. 2 *Sintram*, several times performed, shows brilliant instrumentation), symph. poems, *Haunted Mill* for chorus and orch., etc.

**Strube** (stroo'-be), **Gustav**, *vl.*, *compr.* b. Ballenstedt, Harz, Mar. 3, 1867. Pupil of father, member of local orch.; studied at Leipzig Cons. with Hermann, Brodsky, Reinecke, and Jadassohn; member Gewandhaus Orch.; prof. Mannheim Cons.; member Boston Symph. Orch. since 1891; cond. summer popular concerts, asst. cond. Worcester Co. Mus. Ass'n; has comp. suite for vln. and pf., 3 overtures, 2 symph. poems, 2 vln. concertos, 2 symphonies, etc. many of which have been played by Boston Symph. Orch.

**Sucher** (sook'-er), **Rosa** [*née* **Hasselbeck**], *dram. sop.* b. Velburg, Upper Palatinate, Feb. 23, 1849; d. Apr. 5, 1908; début at Trèves; sang at Königsberg, Berlin, and Danzig; engaged for Leipzig Stadt Th. by **Josef Sucher** (1844-1908), whom she married 1877; went to Hamburg with husband 1879; and to Berlin Opera 1888-1898 (Josef retired from post at Berlin 1899); extraordinary range of répertoire, but notable for *Isolde*, *Eva*, and *Kundry*; sang at Bayreuth 1886 and 1888; and in N. Y. under Damrosch 1894; retired 1903.

**Sudds, William F.**, *compr., writer.* b. London, Mar. 5, 1843. Parents moved 1850 to Gouverneur, New York state; self-taught in vln., 'cello, guitar, and cornet; band-master in Civil War; later studied at N. E. Cons. with Thayer and Eichberg; many published pf. pes. and songs, teacher at Gouverneur.

**Suk** (sook), **Josef**, *compr.* b. Křečovic, Bohemia, Jan. 4, 1874. Studied with father and at Prague Cons. with Bennewitz and Dvořák, who later became his father-in-law; 2d vln. in Bohemian Quartet from 1892, with Hoffmann, Nedbal, and Wihan; *compr.* overtures, serenade, chamber music, suite *Ein Märchen*, and 2 symphonies.

**Sullivan, Sir Arthur Seymour**, *compr.* b. London, May 13, 1842; d. there, Nov. 22, 1900. Chorister at Chapel Royal under Helmore; first Mendelssohn Scholar at Royal Acad. Mus., pupil of Goss and Bennett; studied at Leipzig with Moscheles, Hauptmann, etc.; orgt. in London; cond. Promenade concerts at Covent Garden 1878-79; principal Nat'l Training School 1876-81; knighted 1883; composed songs (*Lost Chord*, *The Long Day Closes*), oratorios (*Prodigal Son*, *Golden Legend*), incidental music to *Tempest* and *Merchant of Venice*, a grand opera, *Ivanhoë*, 1891; great popularity, however, rests on long series of comic operas produced chiefly at the Savoy Theatre, many of them to words by W. S. Gilbert, among which may be named *Trial by Jury* 1875, *H. M. S. Pinafore* which had unequaled popularity in England and U. S. (whither S.

came 1879), *Pirates of Penzance* 1880, *Patience* 1881, *Mikado* 1885; *The Emerald Isle*, completed by E. German, 1901; distinguishing features of these operettas are unity of spirit between compr. and librettist, unflinching gaiety and variety of rhythm and melody, and at same time refinement of educated musical taste.

**Suppé** (soop-pä), **Franz von** [real name **Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli**], *compr.* b. Spalato, Dalmatia, Apr. 18, 1820; d. Vienna, May 22, 1895. Played the flute and composed early; while student of philosophy at Padua, studied mus. with Cigala and Ferrari, later at Vienna Cons. with Sechter and Seyfried; theatre cond. at Pressburg, Baden, and Vienna 1865-95; produced great number of operettas and musical farces and burlesques; chiefly known out of Germany by *Fatinitza* 1876, *Boccaccio* 1879, and overture to *Poet and Peasant*.

**Surette, Thomas Whitney**, *lecturer.* b. Concord, Mass., Sept. 7, 1862. Studied with A. Foote and J. K. Paine (grad. Harvard 1891); orgt. at Concord, musicmaster at Hill School, Pottstown, Pa., orgt. choir-master at Baltimore; since 1896 lecturer on mus. for Amer. University Extension Soc.; lectured at Univ. of Oxford, Eng. 1899, 1905, regularly appointed there 1907; author of valuable syllabi on various periods of mus. hist.; operetta *Priscilla*; or, *the Pilgrim's Proxy* 1889, very popular.

**Süssmayer** (süs'-mä-er), **Franz Xaver**, *compr.* b. Schwanenstadt, Upper Austria, 1766; d. Vienna, Sept. 17, 1803. Pupil of Salieri, pupil and friend of Mozart; capellmeister Nat'l Th., Vienna, 1792, court opera 1794; compr. of several operettas (*Der Wildfang*, etc.); wrote instrumentation for airs in Mozart's *Titus*.

**Svendsen** (svént'-sen), **Johan Severin**, *vlt.*, *compr. cond.* b. Christiana, Sept. 30, 1840; d. Copenhagen, June 13, 1911. Bandmaster in army, wandering vlt., studied at Leipzig Cons. with David, Hauptmann, etc.; toured Scandinavia and England; member Paris orchestras 1868-69; concert-master Leipzig Euterpe concerts

1871; visited New York and married an American 1871; cond. Christiania concerts 1872-77, 1880-83; court cond. Copenhagen 1883; cond. Royal Theatre there since 1896; works remarkable for individuality and entire lack of "national" characteristics, include songs, chamber mus., concertos for vln. and 'cello, two symphonies, *Carnaval à Paris*, *Rhapsodies norvégiennes*, etc.

**Sweelinck** (svä'-link), **Jan Pieter**, *compr.* b. Amsterdam, 1562; d. there, Oct. 16, 1621. Pupil of Jacob Buyck, and of his father **Pieter** (d. 1573), orgt.; successor of father at church, composed psalms, masses, sacred and secular songs; complete works published by Amsterdam Soc. for Promotion of Mus.; chief work was establishment of true organ fugue with development from single subject; said to have been first to employ pedal in fugal part.

**Swert** (svärt), **Jules de**, *'cellist.* b. Louvain, Aug. 15, 1843; d. Ostende, Feb. 24, 1891. Pupil of Servais at Brussels Cons.; after long tours, concertmaster Düsseldorf 1865; 1st 'cellist Weimar 1868; royal concert-master, 'cellist, prof. at Hochschule, Berlin, 1869-73; traveled, lived in Wiesbaden and Leipzig; director Ostende Mus. Sch. 1888; prof. at Cons. of Ghent and Bruges; composed operas, symphony, fantasias, etc. for 'cello.

**Sydenham, Edwin Augustus**, *orgt.*, *compr.* b. Somersetshire, Oct., 1847; d. Scarborough, Feb. 18, 1891. Chorister at Stratford-on-Avon; pupil at Leipzig Cons.; orgt. at several places, finally at Scarborough; teacher, compr. of anthems, pf. and vln. pieces.

**Szarwady**, *see* **Clauss-Szarvady**, **Wilhelmine**.

**Szekely** (shē'-ke-lē), **Imre Emeric**, *pst.* b. Matyfalva, Hungary, May 8, 1823; d. Pesth, April, 1887. Studied at Pesth; after many long concert tours, with especial success in London, settled finally in Pesth after 1852; taught, composed works for orchestra and pf. (concertos, études, etc.).

**Szumowska, Antoinette**, *see* **Adamowski**, **Mrs. Joseph**.



## T

**Tallis, Thomas**, *compr., orgt.* b. between 1520 and 1529; d. London, Nov. 23, 1585. Orgt. at Waltham Abbey until 1540; gentleman of Chapel Royal under Henry VIII, Edward VI, Mary, and Elizabeth; joint orgt. with his pupil Byrd, with whom he also obtained privilege of printing music and ruled paper 1575; composed services, prayers, responses, etc., and song in 40 parts for 8 five-part choirs.

**Tamagno** (tā-mān'-yo), **Francesco**, *dram. tenor.* b. Turin, 1851; d. Varese, Aug. 31, 1905. After slight instruction at Cons. sang in choruses, and after military service made début at Palermo 1873; selected by Verdi to create *Otello* at Milan 1887; thereafter of universal fame, sang successfully at European capitals and in U. S. 1890, 1893; especially remarkable for power of voice and physique.

**Tamberlik** (tām'-ber-lik), **Enrico**, *dram. tenor.* b. Rome, Mar. 16, 1820; d. Paris, Mar. 15, 1889. Left study of law to study singing at Bologna with Guglielmi and Borgna; début Naples 1840; sang in Spain, London 1850-64, winters at St. Petersburg, Paris, Spain, and America; settled in Madrid after 1877 as manufacturer of arms.

**Tamburini** (tām-boo-rē'-nī), **Antonio**, *dram. bass.* b. Faenza, Mar. 28, 1800; d. Nice, Nov. 9, 1876. Pupil of father, Boni, and Asioli; début Cento 1818; sang in Italy for impresario Barbaja at Naples and Milan 1824-32; at Th. Italien, Paris, 1832-41, with Grisi, Rubini, Lablache, etc.; alternate seasons in London; 10 years in Russia; retired 1859.

**Taneiev** (tān-ē'-yef), **Sergei Ivanovitch**, *pst., compr.* b. Russia, Nov. 25, 1856. Pupil at Moscow Cons. of N. Rubinstein, Hubert, and Tchaikovsky; tour with Auer 1876; after two years in Paris, prof. of harmony and instrumentation Moscow Cons. 1878, of pf. 1880-88, of free comp.

1883-87; director and cond. of ensemble classes 1885-89; prof. of counterpoint 1888, of fugue 1891, of mus. from 1897; as pst. first to play Tchaikovsky's C min. concerto and other works; as compr. of operatic trilogy *Oresteia* (St. Petersburg 1895), symph., 6 pf. quartets, etc. remarkable as contrapuntist; author and translator of books on counterpoint.

**Tans'ur, William**, *compr.* b. Dunchurch, about 1700; d. St. Neots, Oct. 7, 1783. Orgt. and teacher in several places in Surrey and Leicestershire; composed *Compleat Melody* (many editions of this popular psalm collection have varying titles), *Melodia Sacra*, *Psalm-singer's Jewel*, etc., and wrote *New Musical Grammar and Dictionary* 1756.

**Tapper, Thomas**, *author, teacher.* b. Canton, Mass., Jan. 28, 1864. Graduated at Am. Coll. of Musicians of Univ. of State of N. Y.; studied in Europe; married pst. Bertha Feiring Maas; editor *The Musical Record and Review* 1903-1904, *Musician* 1904-1907; lecturer; instructor Inst. Mus. Art, N. Y.; author of *Chats with Music Students*, *Natural Course in Mus.*, *The Music Life*, *First Studies in Music Biography*, etc.

**Tappert, Wilhelm**, *writer.* b. Ober-Thomaswaldau, Silesia, Feb. 19, 1830; d. Südende, near Berlin, Oct. 27, 1907. Schoolmaster until 1856; pupil at Kullak's Acad. and of Dehn; in Berlin after 1866; editor *Allgem. deutsche Musikzeitung* 1876-80; thereafter on staff *Musikalisches Wochenblatt*; author of *Wagner-Lexikon* (coll. of terms of abuse against W.), *Wandernde Melodien*, works on old notation, etc., also published arrangements of old German songs and pf. studies.

**Tartini** (tar-tē'-nī), **Giuseppe**, *vl.* b. Pirano, Istria, Apr. 12, 1692; d. Padua, Feb. 16, 1770. Studied theology and law, with eager desire for vln.; secret marriage led to charge of abduction before which

he fled to monastery at Assisi, where for two years he studied mus. with Cernohorsky; after appearing at Padua, so influenced by hearing Veracini at Venice that he retired again to Ancona, where further study by himself led to better knowledge of intonation and discovery of combinational tones; solo vlt. and condr. Padua 1721; chamber musician in Prague 1723-25; again in Padua, where he founded vln. sch. 1728; Nardini, Laboussaye among pupils; works consist of very many concertos and sonatas for vln. and other instruments; (famous *Trillo del diavolo*, supposed to have been produced in rivalry with devil, one of posthumous works); "style united finish of Corelli with greater vigor, passion, and daring, and he excelled in double-stopping and other effective devices." [Pratt.]

**Taubert** (tou'-bert), **Carl Gottfried Wilhelm**, *pst.*, *compr.* b. Berlin, Mar. 23, 1811; d. there, Jan. 7, 1891. Pupil of Neithardt, L. Berger, and B. Klein; student at Berlin Univ.; taught in Berlin; accomp. at court concerts 1831; condr. opera and symph. concerts 1842, court capellmeister 1845; 1st capellm. 1869; retired 1870; composed 5 operas, music to *Tempest* (very successful), *Othello*, and other plays, 4 symph., and smaller works, popular *Kinderlieder*, etc.

**Tauscher, Mme.**, *see* **Gadski, Johanna.**

**Tausig** (tou'-sig), **Karl**, *pst.* b. Warsaw, Nov. 4, 1841; d. Leipzig, July 17, 1871. Pupil of father **Aloys T.** (1820-1885), who was pupil of Thalberg, and *compr.*; pupil of Liszt from age of 14 (1855-59); debut Berlin 1858 at orchestral concert under Von Bülow; gave orch. concerts in Vienna 1862; opened school for advanced pf. playing in Berlin 1866; composed some pf. music, but is especially noted for editions of Clementi and other older writers, arrangements of Bach, pf. edition of *Meistersinger*, *Daily Studies*, etc.; surpassed even Liszt in wonderful brilliancy of technic, but despite remarkable sense of style never quite equaled him in interpretation.

**Taylor, Samuel Coleridge-**, *see* **Coleridge-Taylor, Samuel.**

**Tchaikovsky** (chī-kof'-ski), **Peter Ilyitch**, *compr.* b. Wotkinsk, province of Wjätka, May 7, 1840; d. St. Petersburg, Nov. 6, 1893. As a child displayed no especial mus. ability; entered gov't service; 1855-58 pf. lessons from Kündinger, sang in choir under Lomakin; attempts at composition led him to give up service 1863 to enter St. Petersburg Cons., where he was taught by Zarembo (theory), A. Rubinstein (comp.), Ciardi (flute), and Stiehl (organ); taught theory at Moscow Cons. 1866-77; contributor to journals 1872-74, and thereafter devoted to composition; married 1877 and separated from wife after few weeks; same year formed friendship with Frau von Meck, who out of her riches gave him generous pension that he might be free to create; 1887-89 tours as condr. in Germany; 1890 lived in Florence; 1891 conducted in Paris and New York, 1892-93 in Germany and England, where Camb. Univ. gave him degree; composed 11 operas (*Eugen Onegin*, *Pique Dame* best known), cantatas, songs, 6 symphonies (No. 6 is the "*Pathétique*"), 7 symph. poems (*Tempest*, *Manfred*, *Francescoda Rimini*, *Romeo and Juliet*, *Hamlet*, *Fatum*, *Le Voievode*), 3 pf. concertos, 1 vln. concerto, 3 string quartets, trio, etc., some pf. works, and songs. Most widely known of Russian *compr.*, but considered by Russians as less characteristically national than any other. His music is marked by bold modulations, strong rhythms, and gorgeousness of orchestral coloring, by which he expresses intense personal emotions; he is quite romantic in the warmth of his feeling, brilliancy of imagination and lack of reserve; "his real contribution to the history of music lies in his modification of symphonic form in obedience to a poetic idea." [Newman.] Remarkably detailed life by brother **Modest T.** has been translated into German by Juon, and, in part, into English by Rosa Newmarch.

**Telemann** (tel'le-män), **Georg Philip**, *compr.* b. Magdeburg, Mar. 14, 1681; d. Hamburg, July 25, 1767. Self-taught in all but rudiments; composed opera at 12, conducted



church music at 14; student of law and languages at Leipzig Univ.; orgt. 1704, and mus. dir. at Neukirche; concertmaster at Eisenach 1708, capellmeister there 1709 until death, though he never lived there; capellmeister Frankfort 1712; mus. dir. to town of Hamburg after 1721; more widely known and rated higher in his day than his friend and contemporary J. S. Bach; composed fluent and correct works, operas, overtures, sonatas, etc.

**Temple, Hope**, *see* **Messenger, Mme. André.**

**Ternina** (ter-nē'-nä), **Milka**, *dram. sop.* b. Begizse, Croatia, Dec. 19, 1864. Pupil of Gänsbacher; début at Leipzig 1883; sang at Ganz, Bremen, Munich 1890, New York after 1896, (sang *Kundry* in *Parsifal* there 1903), Bayreuth 1899; one of most powerful of great Wagnerian singers.

**Terpander**, *Greek musician.* b. Antissa, Lesbos, 7th cent. B. C. Called "father of Greek music"; developed lyric forms.

**Terry, Mme.,** *see* **Sanderson, Sibyl.**

**Tesi-Tramontini** (tä'-zè-trä-mon-tè'-ni), **Vittoria**, *singer.* b. Florence, about 1695; d. Vienna, 1778. Pupil of Redi at Florence and Campeggi at Bologna; début Bologna; sang in Handel's *Rodrigo* 1709; *Agrippina* 1719, etc.; engagements in Venice and Dresden 1719, Venice and Naples 1719-38; for many years in Madrid with Farinelli; in Vienna 1749.

**Thalberg** (täl'-bärg), **Sigismund**, *pst., compr.* b. Geneva, Jan. 7, 1812; d. Naples, Apr. 27, 1871. Natural son of Prince Moritz Dietrichstein who had him educated at Vienna; pupil of Hummel and Sechter, but greatly indebted to Mittag, bassoon player; early appearances as pst. and compr.; first tour, 1830, won triumph in Paris 1835, withstood rivalry of Liszt 1836; went to Brazil 1855, to North America 1856, retired to Naples 1858-62, again on tours to Paris, London, and Brazil in 1863, then again in retirement; compr. of concerto, sonata, nocturnes, études, many operatic fantasias; developed use of 3d staff with melody between chord passages; as virtuoso he was

remarkable for breadth and power as well as delicacy, especially for ability to bring out an air strongly, facility in crossing hands, etc.; yet playing is said to have lacked expressiveness of Chopin's and Liszt's.

**Thayer, Alexander Wheelock**, *writer.* b. South Natick, Mass., Oct. 22, 1817; d. Trieste, July 15, 1897. Graduated at Harvard 1843; asst. librarian there 1843-49; in Germany 1849-51 collecting material for Beethoven biog., writing to Dwight's *Journal*, etc.; staff N. Y. *Tribune* after 1852; after 1854 lived in Europe (except 1856-58 in Boston); attached to American Embassy at Vienna 1862, consul at Trieste after 1865; published chronological list of Beethoven's works, *Ein kritischer Beitrag zur B. Literatur* and 3 vols. of *Life of B.* translated into German by Deiters (1866-78); Vol. IV not completed; new ed. by Deiters cut short by his death; life based on most thorough and faithful use of sources.

**Thayer, Arthur Wilder**, *compr., condr.* b. Dedham, Mass., Aug. 26, 1857. Pupil of Guilmette, Adams, Chadwick, and Zerrahn; condr. of choral societies in Lowell, Salem, Worcester, Providence; supt. schools in Dedham and Milton; mus. dir. Newton churches.

**Thayer, Whitney Eugene**, *orgt.* b. Mendon, Mass., Dec. 11, 1838; d. Burlington, Vt., Jan. 27, 1889. Pupil in Boston and later in Germany of Haupt and Wieprecht; assisted at opening of Boston Music Hall organ 1862, where he was orgt. later; editor *Organist's Journal*, *Choir Journal*, condr. Boston Choral Union, etc.; gave free org. recitals in Boston 1869; orgt. N. Y. 1881-88.

**Theile** (ti'-la), **Johann**, *compr.* b. Naumburg, July 29, 1646; d. there, June 24, 1724. Gamba player in Leipzig; studied with H. Schütz; capellmeister to Duke of Holstein 1673; wrote *Adam und Eva* for opening of Hamburg Opera 1678; capellm. to Duke of Brunswick, later at Merseburg; taught Zachau and Buxtehude; composed also Christmas oratorio, a German *Passion*, *Noviter inventum opus mus.*, etc. (20 masses), and *opus secundum*

(sonatas, etc. for various instruments); called "father of counterpoint" by his contemporaries.

**Thibaud** (ti-bō), **Joseph Jacques**, *vl.* b. Bordeaux, Sept. 27, 1880. Pupil of father; then at Paris Cons. of Marsick; 1st prize 1896; solo vlt. in Colonne's orch.; later, through many concert tours, became known as a distinguished artist.

**Thibaut** (ti-bō), **Anton Friedrich Justus**, *writer*. b. Hameln, Jan. 4, 1774; d. Heidelberg, Mar. 28, 1840. Prof. of jurisprudence at Univ.; author of *Ueber Reinheit der Tonkunst* (Engl. as *Purity in Musical Art*) of which there have been many editions; it is opposed to romantic theories.

**Thiele** (tē-la), **Friedrich Ludwig**, *orgt.* b. Harzgerode, near Bernburg, Nov. 18, 1816; d. Berlin, Sept. 17, 1848. Studied with A. W. Bach at Royal Inst. for ch. mus., Berlin; orgt. Parochial church there after 1839; virtuoso performer and compr. for his instrument. Son **Felix Richard T.** (1847-1903), compr. of *Deutschen Flaggengesänges*.

**Thoma** (tō'-mä), **Rudolf**, *teacher*. b. Lehschwitz, near Steinau-on-Oder, Feb. 22, 1829; d. Nov., 1908. Studied at Royal Inst. for ch. mus., Berlin; cantor at Hirschberg 1857, Breslau 1862; founder of singing society and director of mus. school; Royal mus. dir. 1870; composed 2 operas, 2 oratorios, church music, etc.

**Thomas, Arthur Goring**, *compr.* b. Ralton Park, Sussex, Nov. 21, 1851; d. London, Mar. 20, 1892. Did not begin study of music until 1874, when he was pupil of E. Durand in Paris; 1876-79 studied with Sullivan and Prout at Royal Acad. Mus., London; operas *Esmeralda* 1883 and *Nadeshda* 1885, cantata *Swan and Skylark*, and other compositions (psalm, choral ode, vocal scenes, songs, suite, vln. sonata, etc.) were of such a quality as to cause deep regret at the shortness of his career.

**Thomas** (tō-ma'), **Charles Louis Ambruge**, *compr.* b. Metz, Aug. 5, 1811; d. Paris, Feb. 12, 1896. Son of a musician; pupil at Paris Cons. of Zimmermann, Kalkbrenner, Dourlen, and Lesueur; 1st prizes pf. 1829, harmony 1830, *Grand prix de*

*Rome* 1832; produced 9 works in Paris 1837-43, then only one in five years, after which he reappeared with *Le Caid*; however not until *Mignon*, 1866, did he attain distinction; *Hamlet*, 1868, was also popular, but *Mignon* seems the only one destined to hold its place in general répertoire; member of Acad. 1851, prof. of comp. at Cons. 1852, and director there 1871; also composed songs, occasional cantatas, and very popular male choruses (*Le chant des amis*, *Le carnaval de Rome*, etc.); "style is characterized by great dramatic truth, by striking versatility in handling characters and situations, and by thorough mastery of orchestration. Had his gift of real musical invention been greater, he would have ranked among the best opera writers." [Pratt.]

**Thomas, Theodore**, *condr.* b. Esens, East Friesland, Oct. 11, 1835; d. Chicago, Jan. 4, 1905. Vln. pupil of his father; public appearance at 6; family emigrated 1845 to New York; member of N. Y. orch.; went on concert tours as soloist after 1851 with Jenny Lind, Grisi, etc.; founded Mason and Thomas Soirées of chamber music with Wm. Mason; played in orchestras, occasionally conducting until 1861; 1864 organized orch. of his own for Symphony Soirées which continued with some interruptions to 1878; 1866 started summer concerts with programs far in advance of anything previously given in N. Y.; tour of orch. 1869; disbanded 1876; director Cincinnati Festivals after 1872, of Cin. Coll. of Mus. 1878-80, of Brooklyn Philharmonic 1862, '63, '66-68, '73-91, of N. Y. Philharmonic 1877-78, '79-91, of Am. Opera Co. 1885-87 of World's Columbian Exposition 1893 and of Chicago Orch. from 1891 till death; at various times cond. of choral societies; remarkable influence on music in U. S. especially in developing wide taste for orchestral music of best kind.

**Thomé** (tō-mā), **Francis** [François Luc Joseph], *compr.* b. Port Louis, Mauritius, Oct. 18, 1850; d. Paris, Nov. 16, 1909. Studied at Paris Cons. with Marmontel and Duprato; 1st prize counterpoint 1870; teacher



in Paris; compr. of ballet (*Djelma*), pantomimes (*L'Enfant prodigue*), mystery (*L'Enfant Jésus*), symph. ode, romances, many popular simple pf. pieces (*Le simple aveu*, etc.), and some songs.

**Thomson** (tôn-sôn), **César**, *vl.* b. Liège, Mar. 17, 1857. Studied with father and at Liège Cons. where he won gold medal at 11; pupil of Vieuxtemps, Léonard, Wieniawski, and Massart; very successful in Spain and Italy; chamber musician Baron von Derwies at Lugano; capellmeister Bille's orch. at Berlin; teacher at Liège Cons. 1883-97, at Brussels Cons. since 1898; many concert tours in Europe and America (1894-95); as teacher and player his influence tends to establishment of technic of very high order (his own work, especially in double-stopping, is remarkable); on the side of expression, especially in comparison with Ysaÿe, he is called cold, lofty, ascetic.

**Thuille** (tü-ë-yé), **Ludwig Wilhelm Andreas Maria**, *compr.* b. Bozen, Tyrol, Nov. 30, 1861; d. Munich, Feb. 5, 1907. Studied at Innsbruck with Pembaur, at Munich with Baermann and Rheinberger; teacher of pf. and theory there after 1883, prof. 1890; first attracted notice by sextet; later composed operas (*Lo-betanz* 1898, *Gugeline* 1901), songs, etc.; author, with R. Louis, of *Harmonielehre*.

**Thursby, Emma**, *sop.* b. Brooklyn, Nov. 17, 1857. Pupil of Meyer, Erani, Mme. Rudersdorff, and in Milan of Lamperti and Sangiovanni; American concert début 1875, followed by series of concerts with Gilmore and church appointment in New York; European tour with Maurice Strakosch 1878, 1881-82 very successful; living in N. Y.; voice not very large, but of great charm and admirably managed.

**Tichatschek** (ti-ka-chek), **Joseph Aloys**, *dram. tenor.* b. Ober-Weckelsdorf, Bohemia, July 11, 1807; d. Blasewitz, near Dresden, Jan. 18, 1886. Son of weaver; went to Vienna to study medicine, but became pupil of Cicimera; member of theatre chorus and chorusmaster; sang at

Graz, Vienna, and Dresden court opera 1838 until 1872 when he was pensioned; created *Rienzi* 1842, *Tannhäuser* 1845.

**Tiefenbrücker**, *see* Duiffopruggar.

**Tiehsen** (tê-sen), **Otto**, *compr.* b. Danzig, Oct. 13, 1817; d. Berlin, May 15, 1849. Studied at Royal Acad., Berlin; especially known as song compr.; wrote also opera *Annette*, Christmas cantata, a 6-part *Kyrie and Gloria*.

**Tiersot** (ti-är-sô), **Jean Baptiste Elisée Julien**, *writer.* b. Bourg, Bresse, France, July 5, 1857. Studied with Savard, Massenet, and César Franck at Paris Cons., where he became asst. librarian in 1883, librarian 1909; contributor to *Ménestrel* and other periodicals; author of *Histoire de la chanson populaire en France*, *Rouget de Lisle*, *Hector Berlioz et la société de son temps*; *Ronsard et la musique de son temps*, etc.; editor of works of Gluck, Adam de la Halle, etc.

**Tietjens** (têt-yens), **Therese Johanne Alexandra**, *dram. sop.* b. Hamburg, July 17, 1831; d. London, Oct. 3, 1877. Début Hamburg 1849; sang at Frankfort, Vienna 1856, London 1858-71, with Lumley at Her Majesty's Theatre, at Drury Lane, Covent Garden, and Haymarket; sang in Paris 1863 and America 1875; as an actress, she was earnest but lacking in magnetism; her style of singing was noble and pure and became greater as her voice increased in flexibility.

**Tinctoris, Johannes** [real name **Jean de Vaerwere**], *writer, compr.* b. Poperinghe, about 1446; d. Nivelles, 1511. Maestro to Ferdinand of Aragon at Naples; sent to France to engage singers, he stayed there; became canon at Nivelles; wrote earliest dictionary of mus. terms (about 1475), book on counterpoint, and various points of theory; composed mass and chansons.

**Tinel** (ti-nel), **Edgar**, *compr.* b. Sinay, Belgium, Mar. 27, 1854. Pupil of father, an orgt., and at Brussels Cons. of Brassin, Dupont, Gevaërt, Kufferath, and Mailly; 1st prize pf. 1873, *Grand prix de Rome* 1877;

director of Inst. for Sacred Mus. at Mechlin; inspector of state mus. schools 1889; prof. of counterpoint and fugue at Brussels Cons. 1896; dir. Cons. 1909; oratorio *Franciscus*, 1888, widely produced because of its great height of originality (marred by prolixity), masses, motets, pf. pieces, songs, etc. have followed; author of *Le chant grégorien*.

**Tirindelli** (tî-rîn-dêl'-lî), **Pietro Adolfo**, *vl.* b. Conegliano, May 5, 1858. Studied at Milan Cons. and with Boniforti, later with Grün in Vienna, and with Massart in Paris; prof. at Liceo Benedetto Marcello, Venice, 1887, director 1893; cond. of orch. there; prof. at Cincinnati Coll. of Mus.; composed operas and successful songs.

**Titl** (têtl), **Anton Emil**, *compr.* b. Pernstein, Moravia, Oct. 5, 1809; d. Vienna, Jan. 21, 1882. Capellmeister at Vienna Burgtheater after 1850; composed operas (*Die Burgfrau*, *Das Wolkenkind*), overtures, mass, etc.

**Tomaschek** (tô'-mä-shêk), **Wenzel Johann** [Václav Jan Tomášek], *compr., teacher.* b. Skutsch, Bohemia, Apr. 17, 1774; d. Prague, Apr. 3, 1850. Pupil of Wolf at Chrudim; gave mus. lessons while studying law at Prague Univ.; finally devoted himself to music teaching in Prague; Dreyschock, Tedesco, etc. among pupils; good pst. and orgt., *compr.* of symph., pf. concerto, cantatas, songs, sonatas, etc., for pf., of remarkably finished style, unfortunately obscured by contemporary Beethoven, meetings with whom he records in his autobiography, which appeared in periodical *Libussa* for 1845; mus. said to have influenced Schumann.

**Tombelle** (tôn-bel'), **Fernand de la** [real name Antoine Louis Joseph Gueyrand Fernand Fouat de la T.], *compr.* b. Paris, Aug. 3, 1854. Studied at Cons. with Guilmant and Dubois; teacher of theory at Schola Cantorum; won Chartier Prize for chamber mus.; composed much org. and church mus. and orch. suites, *Impressions nationales*, *Tableaux musiciens*, and operetta.

**Tomlins, William Lawrence**, *teacher.* b. London, Feb. 4, 1844. Pupil of G. A. Macfarren and Silas; in America after 1869; cond. Chicago Apollo Club 1875-98; organized children's choruses and wage-earners' concerts; trained 1500 children for World's Fair chorus; vocal teacher; author of *Children's Songs and How to Sing Them*; since 1898 devoted to training school-teachers; organized Nat'l Training Sch. for sch. mus. teachers, Chicago, 1903; later removed to London.

**Töpfer** (tép'-fer), **Johann Gottlob**, *orgt., writer.* b. Niederrossla, Thuringia, Dec. 4, 1791; d. Weimar, June 8, 1870. Studied with Schlömilch and with Destouches, Riemann, and A. E. Müller; teacher at Weimar Gymnasium and Seminary 1817; town orgt. Weimar 1830; wrote authoritative works on org. construction *Die Orgelbaukunst*, etc., also *Theoretisch-praktische Organistenschule*, *Choralbuch*, cantata *Die Orgelweihe*, and various compositions for instrument.

**Topliff, Robert**, *orgt.* b. 1793; d. London, Apr. 27, 1868. Blind; orgt. at Southwark; edited *Selection of Melodies of Tyne and Wear*, *Scripture Melodies*, etc.; composed sacred songs (*Consider the Lilies*, *Heaven Our Home*, etc.).

**Torchi** (tor'-kî), **Luigi**, *writer.* b. Mordano, Bologna, Nov. 7, 1858. After graduation from Cons., studied with Serrao at Naples, and with Reinecke, Jadassohn, and Paul at Leipzig; prof. mus. hist. Pesaro 1885-91, of mus. hist. 1891, and comp. 1895 at Bologna, where he is also pres. of Philh. Acad.; *compr.* of symph., operas, church music, but better known as author of contributions to mus. hist., many of which have appeared in *Rivista mus. italiana*; editor of *L'Arte mus. in Italia* (mus. of 17th and 18th cent.).

**Torelli** (to-rel'-li), **Giuseppe**, *vl.* b. Verona, about 1660; d. Ansbach, 1708. Studied at Bologna, church vl. there; after concert tour in Germany, concertmaster at Ansbach after 1703; helped, with Corelli, to establish form of *concerto grosso*, in which solo instrument



is set off by accomp. of others; T. long considered inventor of the form, but, although his were published before Corelli's, C. had used the form earlier; T. is, however, originator of solo vln. concerto; instrumental works are all sonatas or concertos.

**Tosi** (tō'-zī), **Pier Francesco**, *singing teacher*. b. Bologna, 1647; d. London, 1727. Pupil of father, a compr.; after singing with success in Italy and Dresden, settled in London 1692; gave concerts and lessons; noted for one book, *Opinioni de' cantori . . . o sieno osservazioni sopra canto figurato*, in English as *Observations on Florid Song*.

**Tosti**, **Francesco Paolo**, *singing teacher, compr.* b. Ortona, Abruzzi, Apr. 9, 1846. Pupil at Naples of Pinto, Conti, and Mercadante; asst. teacher there until 1869; taught in Rome, London after 1875, where he taught royal family and became prof. at Royal Acad. 1894; published coll. of *Canti popolari abruzzesi* and many Italian and English songs (*Non m'ama più*, etc.).

**Tourjée** (toor-jā'), **Dr. Eben**, *teacher*. b. Warwick, R. I., June 1, 1834; d. Boston, Apr. 12, 1891. Chiefly self-taught; sang and played org.; opened mus. store in Fall River, and organized classes in pf., voice, and org.; orgt. and choirmaster at Newport; founded Mus. Inst. at Greenwich 1859; in Germany 1863, took lessons of A. Haupt and studied conservatory system; founded Providence Cons. and N. E. Cons., Boston, 1867; first to establish class teaching and conservatories in U. S.; also influential in peace jubilees, and in public school music.

**Tours** (toorz), **Berthold**, *vl., editor*. b. Rotterdam, Dec. 17, 1838; d. London, Mar. 11, 1897. Studied with father, orgt., Verhulst, and at cons. of Brussels and Leipzig; after two years in Russia, settled in London 1861; adviser to publishers Novello, Ewer & Co. after 1870, and editor of many works and arrangements for them; author of *Primer of Violin*, compr. of services, anthems, etc.

**Tourte** (toort), **François**, *bow maker*. b. Paris, 1747; d. there, Apr., 1835. Of family of bow makers; effected

such radical reforms that he is practically creator of modern bow; paid attention to selection of wood (rendering it flexible and permanently curved), length, and method of attaching hairs, etc.; improved bow had great importance in development of modern vln. technic.

**Tozer**, **John Ferris**, *orgt., compr.* b. Exeter, Nov. 8, 1857. Chorister Exeter Cath.; pupil of Angel and Wood; Mus. Doc. Oxford 1896; orgt. and amateur tenor; holds position in Exeter Bank; composed psalms, cantata *King Neptune's Daughter*, pf. pieces, and songs, of which *Lead, kindly light* is best known; ed. coll. of sailors' songs.

**Trebelli**, **Zelia** [stage name of Z. Thérèse Caroline Guillemin or Gillibert], *dram. mezzo sop.* b. Paris, Nov. 12, 1838; d. Etrétât, Aug. 18, 1892. Pupil of Wartel; début Madrid 1859; successful in Germany and London after 1862; marriage to Bettini, 1863, soon followed by separation; tour to U. S. 1884; excellent actress, had voice of great flexibility and brilliancy.

**Tréville** (trā-vē-ye'), **Yvonne de**, *sop.* b. Galveston, Aug. 25, 1881. Appeared in Boston 1898; after singing in New York with Castle Sq. Opera Co., studied with Mme. Marchesi in Paris 1900; sang in Madrid 1901, Opéra Comique, Paris, 1902, Stockholm Opera and St. Petersburg Opera 1903, Cairo 1904.

**Trotère**, **H.** [pseud. of Henry Trotter], *compr.* b. London, Dec. 24, 1855. Compr. of popular songs (*In Old Madrid, The Deathless Army, Love Can Wait*, etc.); d. London, Apr. 10, 1912.

**Troutbeck**, **Rev. John**, *writer*. b. Blencowe, Cumberland, Eng., Nov. 12, 1832; d. London, Oct. 11, 1899. Graduated at Oxford 1856, took orders 1855, precentor Manchester Cath. 1865, minor canon Westminster 1869; wrote *Primer of Mus. for Schools, Primer for Ch. Choir Training*, compiled *Westminster Hymnbook*, and translated librettos of Bach's *Christmas Oratorio*, Gluck's two *Iphigenias* and *Orpheus*, Wagner's *Flying Dutchman* and several others.

**Trowbridge, John Eliot**, *compr.* b. Newton, Mass., Oct. 20, 1845. Parents good church choir singers; studied organ with B. C. Blodgett, piano with Junius W. Hill; salesman of musical instruments, teaching after business hours; organist in Boston and suburbs, principally Newton, where he still (1910) resides; pianist to Musical Association of Newton conducted by the late Eugene Thayer, and gained experience in the training of large bodies of singers, which he afterwards turned to account as conductor of choral societies and composer of choral works; published compositions in 1870, the first of a long series of successful works on large and small forms, over one hundred in number, including two oratorios, two cantatas, *Mass* in E, operetta, anthems, quartets, songs, etc.; d. Feb. 24, 1912.

**Truette, Everett E.**, *orgt., compr.* b. Rockland, Mass., 1861. Graduated at New England Cons. 1881; Mus. Bac. Boston University, 1883; studied in Europe, 1883-1885, with Haupt, Guilman, and Best; from Jan., 1885, he was *orgt.* and choir-master at various Boston churches and now serves the Eliot Congregational Church, Newton, a suburb of Boston; he has been active as a recitalist, especially in inaugurating organs; has been successful as a teacher, many of his pupils filling responsible positions in Boston and vicinity; a founder of the Amer. Guild of Orgts.; composer of organ works and anthems.

**Tua** (too'-a), **Teresina** [properly **Maria Felicità T.**], *vlt.* b. Turin, May 22, 1867. Pupil at Paris Cons. of Massart; 1st prize 1880; brilliant success on Continent, in England (after 1883), and America 1887; married Count Franchi-Verney 1891, withdrew from concerts until 1895.

**Tuckerman, Samuel Parkman**, *orgt.* b. Boston, Feb. 11, 1819; d. Newport, June 30, 1890. Pupil of C. Zeuner; *orgt.* and choir-master St. Paul's Ch., Boston, 1840, and after trip to England, where he received degree Mus. Doc. at Lambeth and studied in various cathedrals; one of first to play on Mus. Hall Organ,

Boston; gave many lectures and recitals; composed church music.

**Türk, Daniel Gottlob**, *orgt., teacher.* b. Claussnitz, Saxony, Aug. 10, 1750; d. Halle, Aug. 26, 1813. Pupil in harmony of Homilius; and in vln. of Hiller while at Leipzig Univ.; theatre vlt.; cantor and teacher at Halle 1776-1787, mus. dir. of Univ. there 1779, *orgt.* 1787; Karl Löwe his pupil; published *org. method*, important *Clavierschule*, books for beginners, sonatas, sonatinas, etc.

**Turle, James**, *orgt., teacher.* b. Somerset, Somerset, Eng., Mar. 5, 1802; d. London, June 28, 1882. Asst. *orgt.* Westminster, *orgt.* and choir-master 1831-1875; *condr.* of Antient Concerts 1840-43; music-master at sch. for Indigent Blind 1829-56; composed church music, compiled, with Bridge, *Westminster Abbey Chant Book*, edited with Taylor *People's Music Book*, wrote *Art of Singing at Sight*; very famous as teacher.

**Turner, Alfred Dudley**, *pf. teacher.* b. St. Albans, Vt., Aug. 24, 1854; d. there, May 7, 1888. Pupil of J. C. D. Parker and Mme. Schiller at N. E. Cons., where he taught; Porter and Dennée his pupils; composed smaller pf. pieces and valuable octave studies.

**Turpin, Edmund Hart**, *orgt.* b. Nottingham, May 4, 1835; d. London, Oct. 25, 1907. Studied with Hullah and Pauer in London; *orgt.* at Nottingham, London, after 1857; Mus. Doc. Lambeth 1889; editor *Mus. Standard* for some years after 1880; editor *Mus. News*; *condr.* various societies; *compr.* of *Song of Faith*, oratorios, anthems, symph., and chamber music.

**Tye, Christopher**, *orgt., compr.* b. Westminster, about 1508; d. Mar., 1572. Chorister and gentleman of Chapel Royal; *orgt.* Ely Cath. 1541-62; Mus. Doc. Cambridge 1545; translated chapters 1-14 of Acts of Apostles into verse and set them to mus.; also published services and anthems in strong, sincere style; much admired by contemporaries; revival of Eng. church music after upheaval of Reformation attributed to him.



## U

**Ugolini** (oo-go-lē-nŷ), **Vincenzo**, *compr.* b. Perugia, about 1570; d. there, May 6, 1638. Pupil of Nanini in Rome, maestro at St. Peter's 1620-26; teacher of Benevoli; *compr.* of 2 books of madrigals, 4 of motets, masses, psalms, etc., in style of Palestrina.

**Ulibisheff**, *see* Oulibischeff.

**Upton**, **George Putnam**, *writer.* b. Boston, Oct. 25, 1834. Graduated from Brown University 1854; in journalism in Chicago after 1855, on staff of *Tribune* since 1861; founder of Apollo Club; besides critical work which has done much to develop mus. taste in the West, has written several books: *Woman in Mus.*, and a full series *Standard Operas*, *Cantatas*, *Oratorios*, *Symphonies*, also *Concert Guide*, *Musical Memories*, etc., giving useful summaries.

**Urban** (ör'-bän), **Heinrich**, *vl.*, *compr.* b. Berlin, Aug. 27, -1837; d. there, Nov. 24, 1901. Pupil of Ries, Laub, Hellmann, etc.; teacher at Kullak's Acad. after 1881; noted theorist; composed *Frühling* symph., 3 overtures; vln. concerto, vln. pieces,

songs. Brother **Friedrich Julius U.** (b. 1838), singing teacher in Berlin.

**Urso**, **Camilla**, *vl.* b. Nantes, France, June 13, 1842; d. New York, Jan. 20, 1902. Father orgt. and flute player; began vln. at 6, gave concert at 7; at Paris Cons. pupil of Massart; came to America 1852 and played throughout country with great success, at first with Sontag, Alboni, and then alone; after marriage to F. Luère did not appear until 1863; after that gave concerts chiefly in West and South of U. S.; very distinguished player, who did a great deal toward arousing enthusiasm for vln. among American women.

**Urspruch** (ör'-spruk), **Anton**, *pst.*, *compr.* b. Frankfort-on-Main, Feb. 17, 1850; d. there, Jan. 11, 1907. Studied with I. Lachner and Wallenstein, Raff, and Liszt; teacher of pf. at Hoch Cons.; at Raff Cons. Frankfort since 1887; composed opera *Der Sturm* (after Shakespeare's *Tempest*), comic opera, symph., pf. concerto, chamber mus., sonata and other small pf. works.

## V

**Vaccai** (vac-cä-ŷ), **Niccolò**, *compr.* b. Tolentino, Papal States, Mar. 15, 1790; d. Pesaro, Aug. 5, 1848. Studied with Jannaconi at Rome and with Paisiello at Naples; produced 1st opera 1815; dissatisfied with success on stage, became singing teacher at Venice, Vienna, Paris, and London; prof. of comp. and censor at Milan Cons. 1838-44; 3d act of his *Giulietta e Romeo* was generally substituted for that of Bellini's *Capuleti ed Montecchi*; composed several other operas, etc., and good method of singing.

**Valentini** (väl-en-tē'-nŷ), **Pietro Francesco**, *compr.* b. Rome, about 1570; d. there, 1654. Studied with Nanini; composed some operas and motets,

but is chiefly known as *compr.* of especially learned canons, of one of which 2000 solutions are possible.

**Valle de Paz** (väl-lä-dä-päz), **Edgardo del**, *compr.*, *writer.* b. Alexandria, Egypt, Oct. 18, 1861. Of Italian parentage; pupil of Cesi and Serrao at Cons. at Naples; since 1890 pf. prof. at Royal Inst. at Florence; founder and editor of *La nuova musica* 1896; comp. symph. suites, notable pf. sonata, etc.

**Van Bree** (van-brä), **Jean Bernard**, *vl.*, *compr.* b. Amsterdam, Jan. 29, 1801; d. there, Feb. 14, 1857. After study with Bertelmann, member of th. orch., Amsterdam; director Felix Meritis Soc. 1829-1857, founder of Cecilia, dir. Mus. School of Soc. for

Promotion of Mus.; composed 3 operas, 2 melodramas, masses, overtures, cantata, etc.

**Van Cleve, John Smith**, *pst., teacher*. b. Maysville, Ky., Oct. 30, 1851. Blind from 9th year; pupil of Nothnagel in Columbus, O., of Lang and Apthorp in Boston and of Steinbrecher in Cincinnati; taught at Inst. for Blind, at Columbus and at Janesville, Wis.; critic and teacher Cincinnati 1879-97; after a period in Chicago, moved to Troy, O.; now in New York (1914); published poems, lectures on mus., etc.

**Van den Eeden** (van-den-ä'den), **Gilles**, *orgt.* ° d. Bonn [buried, June 20], 1782. Court compr. at Bonn; retired 1780; first teacher of Beethoven.

**Van den Eeden** (vān-den-ä'den), **Jean Baptiste**, *compr.* b. Ghent, Dec. 26, 1842. Pupil at Ghent and Brussels Cons.; prize for comp. 1869; dir. mus. sch. at Mons; composed oratorio (*Jacob van Artevelde*, etc.), symph. poem *La lutte au XVI siècle*, etc.

**Vanderstraeten** [**Van der Straeten**], (vān-dūr-strā-ten), **Edmond**, *writer*. b. Oudenarde, Belgium, Dec. 3, 1826; d. there, Nov. 25, 1895. Studied philosophy at Ghent, counterpoint and comp. at Brussels with Bosselot and Fétis, whose secretary he became; held life position in Royal Library and made several trips to Germany and Italy to report on musical questions; compositions are of no importance compared to *La musique à Oudenarde avant le XIX siècle* in 7 vols., and other authoritative works, the results of careful research in archives.

**Van der Stucken** (van-der-stoo'-ken), **Frank Valentin**, *condr.* b. Fredericksburg, Texas, Oct. 15, 1858. Went to Antwerp 1866; pupil there of Benoît, at Leipzig of Reinecke, Grieg, and Langer; capellmeister Breslau 1881-82; in Rudolstadt with Grieg and in Weimar with Liszt 1883; director Arion Soc. New York 1884 (taking soc. on tour in Europe 1892), of concerts of "novelties" and of American comprs., in N. Y. 1885-88, of Cincinnati Cons. and Orch. 1895, dean of Cin. Coll. of Mus. 1897-1903; resigned 1908 and removed to Europe; composed songs,

choral works, music to Shakespeare's *Tempest* and orchestral pieces *Idylle*, *Pax Triumphans*, symphonic prolog (he first used the term) *William Ratcliff*; work both as compr. and condr. shows power, full command of widest modern forces and methods, and originality of idea.

**Van Dyck** (van-dik), **Ernest Marie Hubert**, *dram. tenor*. b. Antwerp, Apr. 2, 1861. Studied law first, was journalist at Brussels and Paris; pupil in mus. of Callaerts, Demast, Wicart, and Bax; sang at Lamoureux concerts, Paris, 1883-88, singing *Lohengrin* for first time in Paris at concert performance, and other Wagnerian parts; sang and acted the rôle at Bayreuth 1888; then engaged at Vienna, Paris Opéra 1888 for about ten years, at St. Petersburg, London, and in America (where he first sang in Chicago 1899).

**Van Rooy** (van rōy), **Anton** [**Antonius Maria Josephus**], *dram. baritone*. b. Rotterdam, Jan. 12, 1870. Boy chorister; then in cigar business; studied with Stockhausen at Frankfurt; first successes in concert; sang at Bayreuth 1897, London 1898, New York 1899; *Wotan* one of great parts.

**Van Westerhout** (van ves'-ter-öt), **Niccolò**, *compr.* b. Mola di Bari, Italy, Dec., 1862; d. Naples, Aug. 21, 1898. Studied with Arienzo at Roy. Cons. Naples; taught harmony there after 1897; composed 5 operas, symph., vln. concerto, excellent pf. pieces, etc.; theatre in Mola named for him.

**Van Zandt, Marie**, *dram. sop.* b. New York, Oct. 8, 1861. Pupil of Lamperti; début Turin 1879; sang in London, Paris 1880-85; tours throughout Europe and America 1890; back at Opéra Comique 1896; voice light, but sweet; on one or two occasions it has failed her, and caused reversals in otherwise successful career; *Mignon* her great part.

**Vecchi** (vec'-ke), **Orazio**, *compr.* b. Modena, 1550; d. there, Feb. 19, 1605. Canon and archdeacon of Correggio; maestro at Modena Cath. and at ducal court; composed canzonets, madrigals, etc., but most notably *Amfiparnasso*, "commedia



harmonica," series of 5-part madrigals accompanied by pantomime (1597), early step in direction of operatic music.

**Vecsey** (vetchy), **Franz von**, *vl.* b. Budapest, Mar. 23, 1893. Father *vl.*, mother *pst.*; pupil of Hubay; début as infant prodigy Budapest; played in Berlin 1903, and England 1904; later in U. S. especially praised by Joachim.

**Veracini** (vě-rä-chē-nī), **Francesco Maria**, *vl.* b. Florence, about 1685; d. near Pisa, 1750. Appearance at Venice had great influence on Tartini's style; soloist at London Italian opera 1715-17; chamber virtuoso at Dresden and at Prague; again in London 1735-36, success of his opera *Adriano* did not counterbalance his envy of rival, Geminiani; retired 1747; compositions, 24 *vl.* sonatas, etc.; rather modern in feeling.

**Verdelot** (vār-dé-lō), **Philippe**, *compr.* d. before 1567. Lived at Florence 1530-40; singer at St. Mark's, Venice; composed several books of madrigals, motets, and masses.

**Verdi** (vār'de), **Fortunio Giuseppe Francesco**, *compr.* b. Le Roncole, near Busseto, Italy, Oct. 10, 1813; d. Milan, Jan. 27, 1901. Son of working people; org. lessons from local orgt. whom he succeeded at 11; while employed in distillery at Busseto, lived in house of musical people, took lessons of one, Provesi, and became leader of local Philharmonic Society; refusal of authorities to admit him to Milan Cons. (they did not find evidence of talent for music) sent him back to Busseto where he conducted an orchestra in face of opposition; 1838, two years after marriage to Margherita Barezzi moved to Milan; failure of first opera and death of wife and two children came close together; first success was *Nabucco* 1842, followed by *I Lombardi* 1843 and the triumph of *Ernani*, 1844; then after several minor works came *Rigoletto* 1851, *Trovatore* and *Traviata* 1853, *Un ballo in maschera* 1859; then *La forza del destino* 1862, and *Don Carlos* 1867, and markedly in *Aida* (written for Khedive of Egypt, 1st performed at Cairo 1871), he turned away from earlier style

which was the purely lyric Italian manner to one with more attention to richness of orchestration and appropriateness of music; between 1871 and 1887, Verdi wrote no dramatic works, only the *Manzoni Requiem* 1874; in 1887 with *Otello* and 1893 with *Falstaff* he achieved the only adequate operatic settings of Shakespeare, and also wrote with an entire truthfulness of dramatic expression, an elaborateness of instrumentation, and an absence of empty ornament surprising in a man so old and so successful in other styles; question of the influence of Wagner on these later works is still debated, but the influence seems to have been limited to seriousness of attitude and careful orchestration rather than in adapting of *leit motif* or subordination of voice parts. In still widely popular earlier operas he shows a fertility of melody scarcely equaled by any one except Rossini, which overbalances the extreme thinness of his orchestration.

**Vere** (vār), **Clémentine Duchêne de** [de Vere-Sapio], *sop.* b. Paris. Pupil of Mme. Albertine-Baucardé at Florence; début there at 16; after concert success in Europe, returned to stage 1896; came to U. S. 1899 with troupe managed by her husband, Sapio; sang in N. Y. 1897, etc.; strong, brilliant soprano; *Lucia* one of favorite parts.

**Verhulst** (vār-hoolst'), **Johannes Josephus Herman**, *compr.* b. The Hague, Mar. 19, 1816; d. there, Jan. 17, 1891. Studied at local Cons. with Voleke, at Cologne with Klein, and at Leipzig with Mendelssohn; cond. Euterpe concerts, Leipzig; Royal Mus. Dir. at The Hague 1842; cond. of concerts of Soc. for Promotion of Mus. at Rotterdam; organizer of great Dutch festivals; cond. of Diligentia 1860-86 and Cecilia concerts at The Hague; retired 1886; composed symph., 3 overtures, 7 festival cantatas which give him high rank among Dutch comprs.; friend of Schumann.

**Viadana** (vě-a-dā'-na), **Ludovico da** [properly **L. Grossi**], *compr.* b. Viadana, near Mantua, 1564; d. Gualtieri, May 2, 1645. Member of

monastic order; maestro at Mantua 1594-1609, and after 1644, in the meantime at Fano and Venice; to his *Cento Concerti*, 1602, used to be attributed use of *basso continuo*, but figured bass occurs in works of Banchieri 1595; V. was, however, first to use the term, and first to use bass as necessary part of church concerto, distinctly in style of modern melodic comp.

**Viardot-Garcia** (vi-är-dō garthi'-a), [*Michelle Ferdinande*] **Pauline**, *dram. mezzo sop.* b. Paris, July 18, 1821. d. Paris, May 18, 1910. Daughter of Manuel del P. G. with whom she early went to America; pf. lessons in Mexico and after return to Europe of Meysenbergh and Liszt; studied comp. with Reicha; concert début Brussels 1837; stage début London 1839; sang at Théâtre Italien, Paris, 1839, until marriage with director Viardot 1841; then long tours in Europe; created *Fides* in *Le Prophète*, 1849, and *Sapho*, 1851, at Paris Opéra; sang *Orphée* and *Alceste* in revival of Gluck's operas at Paris 1859, and Brussels 1861; retired 1863; taught Paris Cons. 1871-75; among pupils Artôt, A. Sterling, M. Brandt; composed operas, vocalises, etc. Daughters **Louise Hérítte-V.**, teacher of singing, and compr.; **Mme. Chamerot V.** and **Marianne V.**, concert singers. Son Paul vlt. and writer.

**Vidal** (vi-dal), **Louis Antoine**, *writer*. b. Rouen, July 10, 1820; d. Paris, Jan. 7, 1891. Pupil of Franchomme on cello; great work *Les instruments à archet*, 3 volumes, with illustrations, giving accounts of bow instruments, famous makers, virtuosi, of music printing, and catalogs of chamber music.

**Vidal, Paul Antonin**, *compr.* b. Toulouse, June 16, 1863. Won *Grand prix de Rome* at Paris Cons. 1881; teacher there of solfeggio since 1894, of pf. accomp. since 1896; cond. of Sunday concerts and 1896 chef d'orchestre at Paris Opéra; composed ballets, pantomimes, comic operas (*La maladetta*, etc.), oratorio *Le Noël*, orch. suites.

**Vierling** (vēr-ling), **Georg**, *compr.* b. Frankenthal, Palatinate, Sept. 5, 1820; d. Wiesbaden, June 1, 1901.

Pupil of father, orgt., of Neeb, Rinck, and Marx; orgt. at Frankfort-on-Oder 1847; cond. Liedertafel at Mayence 1852-53; founder and cond. Berlin Bach-Verein; resigned 1859; composed chiefly cantatas and other choral works (*Hero and Leander*) *O Roma nobilis*, for 6-part chorus, symphony, overtures.

**Vieuxtemps** (vié-tôn), **Henri**, *vlt. b.* Verviers, Belgium, Feb. 20, 1820; d. Mustapha, Algiers, June 6, 1881. Pupil of father, instr. maker and tuner, Lecloux (with whom he made tour at 8), of De Bériot at Brussels; while playing in Paris, Germany, Austria, and London, took lessons in comp. from Sechter in Vienna and Reicha in Paris; tours in Russia 1838-39, America 1844-45 (again in 1857 and 1870); vlt. to Czar and prof. at St. Petersburg Cons. 1846-52; prof. at Brussels Cons. 1871-73; paralysis of left side ended career 1873; as player he was fond of dramatic effects and was remarkable for perfect intonation; with De Bériot, founder of modern school of playing; compositions, especially six concertos, are popular.

**Vilbac** (vil-bak), **Alphonse Charles Renaud de**, *pst., orgt.* b. Montpellier, June 3, 1829; d. Brussels, Mar. 19, 1884. Pupil at Paris Cons. of Lemoine, Halévy, and Benoist; *Grand prix de Rome* 1844; orgt. at St. Eugène, Paris, after 1856; nearly blind; composed much cheap mus. besides operas *Au clair de lune*, *Almanzor*, method and pleasant pieces for pf.

**Villoing** (vil'loing), **Alexander Ivanovitch**, *pf. teacher*. b. St. Petersburg, 1808; d. there, Sept., 1878. Teacher of Anton and Nicolas Rubinstein; author of *Ecole pratique du piano* with clever exercises, and of concerto and pf. pieces.

**Vincent, Charles John**, *orgt., compr.* b. Houghton-le-Spring, Durham, Eng., Sept. 19, 1852. Pupil of father, chorister at Durham Cath. under Armes; studied at Leipzig Cons.; various appointments as orgt.; head of firm of music publishers in London; examiner for Trinity Coll.; composed oratorio



*Ruth*, cantatas, overtures, songs; wrote *First Principles of Mus.*, *Choral Instructor for Treble Voices*, etc.

**Vinci** (vin'-che), **Leonardo**, *compr.* b. Strongoli, Calabria, 1690; d. Naples, 1732. Studied with Greco at Naples Cons.; maestro at Royal Chapel, Naples; entered monastery of Brothers of the Rosary 1728; as opera *compr.* noteworthy for simple dramatic emotion and quality of accomp.; most noted operas are *Ifigenia in Tauride*, *Didone abbandonata*, *Alessandro nell' Indie*; said to have been poisoned.

**Viotti** (vê-ot'-tî), **Giovanni Battista**, *vlt.*, *compr.* b. Fontaneto da Pò, Vercelli, Italy, May 23, 1753; d. London, Mar. 3, 1824. Son of blacksmith; without teaching played so well that he was sent to Pugnani at Turin; member of royal orch.; after 1780 made tours to Germany, Russia, London, and Paris, with great success; irritated at lack of attention at one of his concerts, gave up playing and devoted himself to teaching (Rode and Baillot were pupils) and direction of Italian opera with Léonard until the Revolution; after living in London and Hamburg, settled in Paris again; director of Opéra 1819-22 when he resigned; as composer of nearly 30 concertos, sonatas, etc., teacher and performer, he is leader of modern vln. music; "the first to apply to the vln. concerto the full system of sonata form and the new resources of orchestration." [Pratt.]

**Virdung** (vîr-doongh'), **Sebastian**, *orgt.* [Dates not known.] Priest; orgt. at Basle; author of important early illustrated work *Musica Getutsch*, etc., Basle, 1511, describing mus. instruments of period and giving tablature of lute and flute.

**Visetti** (vi-set'-tî), **Alberto Antonio**, *condr.*, *teacher.* b. Spalato, Dalmatia, May 13, 1846. Studied at Milan Cons. with Mazzucato; conducted concerts at Nice; *condr.* to Empress Eugénie in Paris; at fall of Empire became director of vocal dept. in London Nat'l Training School; wrote *History of Art of Singing*, translated into Italian Hullah's *Hist. of Mod. Mus.* and Hueffer's *Studies*.

**Vitali** (vi-tă'-lě), **Giovanni Battista**, *compr.* b. Cremona, about 1644; d. Modena, Oct. 12, 1692. Pupil of Cazzati; vln. player in ch. in Bologna; 2d maestro to Duke of Modena after 1674; important *compr.* in sonata form before Corelli.

**Vittoria, Tomaso Ludovico da** [properly **Tomas Luis de Victoria**], *compr.* b. Avila, Spain, about 1540; d. Madrid, about 1613. Pupil at Rome of Escobedo and Morales; maestro at German Coll. 1573, at San Apollinare 1575; vice-maestro at Royal Chapel, Madrid, 1589-1602; contemporary and friend of Palestrina; published hymns (before P's), motets, and masses (especially noteworthy is a requiem); style closely resembles that of Palestrina, but is, nevertheless, not merely imitative.

**Vivaldi** (vi-văl'-dî), **Antonio**, *vlt.* b. Venice, about 1680; d. there, 1743. Son of vlt. at San Marco; early ordained priest and called "*il prete rosso*" because of red hair; in service of Elector of Darmstadt; director after 1713 of Venetian Cons. della Pietà, and vlt. at St. Mark's; wrote about 25 operas and many vln. concertos, of which Bach arranged 16 for clavier, 4 for org. and one for four claviers and string orch.

**Vogl** (vögl), **Johann Michael**, *tenor.* b. Steyr, Aug. 10, 1768; d. Vienna, Nov. 19, 1840. Law student at Vienna; under persuasion of Süßmayer joined opera co. at Court Th. 1794-1822; first to introduce to public songs of Schubert who was his friend and companion.

**Vogler** (vög'-ler), **Georg Joseph** [known as **Abt V.**], *compr.*, *orgt.* b. Würzburg, June 15, 1749; d. Darmstadt, May 6, 1814. Pupil of Padre Martini at Bologna, and of Vallotti at Padua; entered holy orders in Rome; founded *Tonschule*, became court chaplain and 2d capellmeister at Mannheim; journeyed to Paris, Spain, and the Orient 1783-86; court *condr.*, founder of mus. school at Stockholm 1786-99; court capellm. and again founder of mus. school at Darmstadt; Meyerbeer and Weber his pupils; traveled with portable organ to illustrate his theories of simplification of instrument; wrote advanced theoretical works on harmony, choral

singing, etc., some 10 operas, much church and org. music.

**Vogrich** (vôg'-ritch), **Max Wilhelm Carl**, *pst.*, *compr.* b. Hermannstadt, Transylvania, Jan. 24, 1852. Played in public at 7; pupil at Leipzig Cons. of Wenzel, Reinecke, Moscheles, etc.; long tours in Europe and S. America 1870-78, N. America with Wilhelmj 1878, Australia 1882-86; since 1886 living in N. Y.; produced 4 operas with his own librettos, oratorio, cantatas, mass, 2 symph., vln. concerto, numerous pf. pieces.

**Vogt, A. S.**, *orgt.*, *compr.*, *condr.* b. Washington, Ont., Aug. 14, 1861; father an organ builder; showed early aptitude for music; organist at twelve; educated in public schools and abroad; early musical education begun under local teachers, continued at New England Conservatory, 1881-82 under Dunham, Emery, and Buckingham, and at Leipzig under Jadassohn, Klengel, Rehberg, Ruthardt and Reinecke; returned to Toronto in 1888; *orgt.* and choirmaster at Jarvis St. Baptist church, choir gaining splendid reputation during his incumbency up to 1906; teacher in Toronto College of Music 1888-92, Toronto Cons. 1892-1913; director, 1913; conductor Mendelssohn Choir, of Toronto, one of the best in America; author of *Modern Piano-forte Technique* (1900); composer of part-songs; for several years music critic of Toronto *Saturday Night*.

**Vogt, Jean**, *pst.*, *compr.* b. Gross-tinz, Jan. 17, 1823, near Leignitz; d. Eberswalde, July 31, 1888. Pupil of Bach and Grell in Berlin, and Hesse and Seidel in Breslau; made many concert tours; in 1861 he located in Dresden, in 1865 went to Berlin as teacher in the Stern Cons., and in 1871 to New York; returned to Berlin in 1873; most important work an oratorio, *Lazarus*.

**Voigt, Henriette** [*née Kuntze*], *pst.* b. Leipzig, Nov. 24, 1808; d. there, Oct. 15, 1839. Pupil of Berger, and friend of Rochlitz, Mendelssohn, and Schumann.

**Volbach** (völ-bäk), **Fritz**, *condr.* b. Wipperfurth, near Cologne, Dec. 17, 1861. Studied at Cologne Cons., at

Heidelberg and Bonn, and at Royal Acad. Berlin with Haupt, Taubert, and Loeschhorn; teacher of hist. and Gregorian chant at Inst. for Ch. Mus. 1887; *condr.* Klindworth Chorus; *condr.* of choral societies in Mayence 1892; *comp. symph. poems* *Ostern*, *Alt Heidelberg du feine*, cantatas, etc.; has written life of Handel and books on performing of H's works and on Gregorian chant.

**Volckmar** (völk'-mär), **Wilhelm Valentin**, *orgt.* b. Hersfeld, Kassel, Dec. 26, 1812; d. Homburg, near Kassel, Aug. 27, 1887. Ph.D. at Marburg; mus. teacher at Homburg Seminary after 1835; excellent performer and *compr.* of org. concertos, 20 sonatas, symph., method, and exercises.

**Volkman, Friedrich Robert**, *compr.* b. Lommatzsch, Saxony, Apr. 6, 1815; d. Pesth, Oct. 30, 1883. *Org.* and pf. pupil of father, a cantor; vln. and 'cello with Friebe, *comp.* with Anacker and K. F. Becker at Leipzig; encouraged by Schumann; taught at Prague 1839-42, and, except for 1854-58 at Vienna, at Pesth, part of the time at Nat'l Acad.; composed 2 symphonies, serenades for strings and overtures and smaller works for various instruments, many pf. works, 2 masses, sacred and secular songs, etc.; akin to Schumann in manner of writing, V. is most widely known for string serenades.

**Voss, Charles**, *pst.* b. Schmarsow, near Demmin, Pomerania, Sept. 20, 1815; d. Verona, Aug. 28, 1882. After study in Berlin, became great favorite in Paris; composed much salon music and some serious concertos, études, etc.

**Vuillaume** (vwe-yôm), **Jean Baptiste**, *vln.-maker*. b. Mirecourt, Vosges, Oct. 7, 1798; d. Paris, Mar. 19, 1879. Worked with father Claude, at Paris with Chanot, and in partnership with Lété; after 1828 alone; enthusiasm for old vlms. so hindered sale of his own that he manufactured almost perfect imitations of Strads. and of Duiffopruggar vlms. and 'cellos (theory that D. was perfecter of vln. due to these forgeries); several inventions, octobasse, contre-alto, pédale sourdine, machine for making gut strings of equal thickness, etc.



## W

**Wachs** (vaks), **Etienne Victor Paul**, *pst.* b. Paris, Sept. 19, 1851. Studied at Paris Cons. with Massé, Marmontel, and C. Franck; 1st prize org. playing 1877; orgt. at St. Mary; treatises on harmony and counterpoint; comp. popular pf. pieces.

**Wachtel** (våk'-tel), **Theodor**, *dram. ten.* b. Hamburg, Mar. 10, 1823; d. Frankfurt-on-Main, Nov. 14, 1893. Son of livery stable keeper, whose business he carried on until voice was "discovered"; pupil of Fräulein Grandjean; début in Hamburg, and, after further study in Vienna, sang in many cities, London 1862, Berlin 1865, Paris 1869, U. S. 1871 and 1875; brilliant lyric tenor, good in French and Italian operas.

**Waelrant** (wål'-rönt), **Hubert**, *teacher.* b. Tongerlo, Brabant, about 1517; d. Antwerp, Nov. 19, 1595. Studied with Willaert at Venice; founder of school in Antwerp 1547, partner of Laet as publisher; "as teacher he broke with old system of solmisation by hexachords, introducing new system of 7-tone names, *bo, ce, di, ga, lo, ma, ni*, called *bocedisation* or *bobisation*."

**Wagenseil** (vä'-gen-sil), **Georg Christoph**, *compr.* b. Vienna, Jan. 15, 1715; d. there, Mar. 1, 1777. Pupil of J. J. Fux; mus. teacher to Maria Theresa, teacher and compr. to her children; composed divertimenti, symph., sonatas, operas, etc.

**Wagner** (våg'-ner), **Cosima**, b. Dec. 25, 1841. Daughter of Franz Liszt and Countess d'Agoult, who wrote over pseud. of Daniel Stern; after their separation, C. lived with Liszt's mother, then with mother of Hans von Bülow, whom she married in 1857; visited Wagner and his wife on their wedding trip and again a year later; C. went to live with Wagner about 1864, and after her divorce from Von Bülow, in 1869, married W. 1870; her devotion and sympathy were a great support to him during his life; after his death she managed the Bayreuth festivals.

**Wagner, Richard** [orig. **Wilhelm Richard**], *compr.* b. Leipzig, May 22, 1813; d. Venice, Feb. 13, 1883. Son of Friedrich W., clerk of the police, and Johanna Rosina, *née* Bertz; after death of Fr., widow married Ludwig Geyer, actor, singer, author and portrait painter who took her children to Dresden; Richard went to the Kreuzschule, and 1827, when family moved to Leipzig after death of stepfather, to Nikolai Gymnasium at Leipzig; took early interest in mythology, great tragedies, and in music, though he never learned to play on an instrument; after some independent attempts at comp., had some ineffective lessons from G. Müller, and while student of philology and æsthetics at Leipzig Univ., studied comp. with Th. Weinlig and became familiar with scores of Beethoven and Mozart; symphony performed 1833; 1833 became chorus-master at Würzburg Th., where his brother Albert was singer and stage manager, here wrote *Die Feen*, not performed until 1888; 1834 cond. of Magdeburg Th., where two performances of his *Das Liebesverbot* ended its career; married Wilhelmine Planer 1836; cond. at Königsberg 1837, at Riga 1837; 1839-42 lived in great poverty in Paris, composing songs, arranging dances, etc., trying to get hearing at Opéra, where, despite some help from Meyerbeer, he got but little for the libretto for *The Flying Dutchman*. With the performance of *Rienzi* in Dresden 1842, began W's fame and his even greater troubles (he was there to superintend rehearsals); its great success led to performance 1843 of *Der Fliegende Holländer*, which was, however, too advanced to succeed. The remaining events of his life, briefly, are as follows: Became cond. at Dresden 1843 and produced *Tannhäuser* there 1844; his *Proposition for Nat. Th.* having been ignored, W. became impatient and expressed some sympathy with May Revolution; as a result, he was obliged to leave Dresden 1849; lived

in Zürich for 3 years, publishing many pamphlets (*The Art Works of the Future, Judaism in Music, Opera and Drama*, etc.), in which he expounded many of the theories he later put into practise; 1855 conducted 8 concerts in London; 1860 Liszt produced *Lohengrin* at Weimar; 1861, after concerts in France, came three performances of *Tannhäuser* in Paris which ended in practical riots; from 1861-64, W. gave concerts in Russia and elsewhere; 1863 published poem of *Das Ring der Nibelungen*, in despair of a chance to produce it; at this juncture Ludwig II came to the throne of Bavaria and invited W. to live at Munich and superintend performances of his works; Von Bülow came to conduct, and it was at this time that his wife Cosima transferred her affections to W., who had separated from his wife in 1860; 1865, owing to protests of Ludwig's court against extravagant favors, W. left Munich for Switzerland, where he lived until 1872, when he moved to Bayreuth; *Tristan* and *Die Meistersinger* were produced at Munich in 1865 and '68; and there were preliminary performances of parts of the *Ring* 1869, '70; W. societies, formed all over the world, raised money to build theatre at Bayreuth, where finally the complete *Ring* 1876, and *Parsifal* 1882, were performed; died while at Venice for health. The chief reforms which W. introduced into the opera are first, unity to which drama, music, and scenery all contribute, consequent subordination of singers, and removal of all separate numbers and opportunities for individual display; second, the expression by the accompanying orchestra of the states of mind and soul of the characters, made clear by the use of leading motives, that is, short musical phrases identified with single ideas. Aside from these technical points, the music is the loftiest attempt yet made in the history of opera, for general depth of significance combined with rare beauty of tone. His son,

**Wagner, Siegfried Richard**, *compr.* b. Tribschen, June 6, 1869. Studied architecture at polytechnic school; music with Kniese and

Humperdinek; concert cond. in various places in Germany since 1893; at Bayreuth as assistant dir. since 1894, joint cond. since 1896; compr. of symph. poem *Sehnsucht*, and operas *Der Bärenhäuter* 1899, *Herzog Wolfgang* 1901, *Der Kobold* 1904, *Sternengebot* 1908, *Banadietrich* 1909.

**Waldteufel** (väld'-toi-fel), **Emil**, *compr.* b. Strassburg, Dec. 9, 1837. Pupil at Paris Cons. of Marmontel and Laurent; exhibitor in pf. manufactory; success of waltzes turned him to comp.; compr. to Empress Eugénie, dir. of court balls; very popular compr. of dances *España*, *Estudiantina*, etc.

**Walker, Edyth**, *dram. contralto*. b. Hopewell, New York, 1870. At first school-teacher; church singer; pupil of Orgeni at Dresden Cons., sang at Vienna Court Opera 1899-1903; at New York since 1903; developed her voice, naturally of great range, so that she now sings soprano parts.

**Walker, Ernest**, *orgt., writer*. b. Bombay, July 15, 1870. Author of *History of Mus. in England*; compr. of songs for 1, 2, and 4 voices, which are praised for delightful originality; successful settings to verses by W. E. Henley.

**Wallace, William Vincent**, *compr.* b. Waterford, Ireland, June 1, 1814; d. Chateau de Bages, Haute Garonne, Oct. 12, 1865. Vlt. in Dublin churches; after 1835 wandered to Australia, S. America, Mexico, U. S., etc. giving successful concerts; in London 1845-47, prod. *Maritana*, *Matilda of Hungary*; after 1853 chiefly in London and Paris; operas, especially *Maritana*, *Lurline*, *The Amber Witch*, etc., were very successful, as were also pf. nocturnes; operas full of fluent if somewhat ordinary melody, and rivaled Balfe's in popularity.

**Wallnöfer** (väl'-néf-er), **Adolf**, *singer*. b. Vienna, Apr. 26, 1854. Studied comp. with Waldmüller and others, singing with Rokitansky; sang concerts in Vienna as baritone; after 1880 sang tenor at Olmütz, with Neumann's Wagner Co., at Bremen, and Prague, New York 1897-99, and Russia; composed 3 operas and many ballads (*Schön Rohtraut*, etc.).



**Walmisley, Thomas Forbes**, *compr.* b. London, 1783; d. there, July 23, 1866. Pupil of Thomas Attwood; orgt. at St. Martin-in-the-Fields after 1810; composed many popular glees, of which he published 4 collections. Son **Thomas Attwood W.** (1814-1856), orgt., prof. of music at Cambridge, *compr.* of church music.

**Walther von der Vogelweide** (väl'-ter von-der vō'-gel-wi-dē), *minnesinger*. b. in Tyrol, about 1168; d. Würzburg, about 1230. Most famous lyric poet of mediæval Germany; introduced as character in *Die Meistersinger* by Wagner.

**Walther** (väl'-ter), **Johann Gottfried**, *orgt., lexicographer*. b. Erfurt, Sept. 18, 1684; d. Weimar, Mar. 23, 1748. Studied with Adlung, Kretschmar, and J. B. Bach; orgt. Erfurt 1702; town orgt. at Weimar 1707, court musician 1720; *compr.* of choral variations, preludes, fugues, etc.; chief work *Musikalisches Lexikon*, first encyclopedia of biography, terms, etc., 1732, a work whose value is greater than would appear from meagre mention of W's friend J. S. Bach; corrections prepared for the second edition were used by Gerber.

**Walthew, Richard Henry**, *compr.* b. Islington, London, Nov. 4, 1872. Pupil at Roy. Coll. Mus. of Hubert Parry; first gained notice by performance of own concerto, London, 1894; has comp. orch. suite, festival march, pieces for clarinet and pf., and music to Browning's *Pied Piper of Hamelin*.

**Wanhal** (vân-häl), **Johann Baptist**, *compr.* b. Neu-Nechanitz, Bohemia, May 12, 1739; d. Vienna, Aug. 26, 1813. Son of peasant; at first self-taught, later studied in Italy; mentally deranged for several years; *compr.* of numerous symph., sonatas (some with titles, *Battle of Trafalgar*, etc.), and chamber music; very popular at time of Haydn despite superficiality of his music.

**Wareing, Herbert Walter**, *orgt.* b. Birmingham, Apr. 5, 1857. Pupil of Swinerton Heap, and at Leipzig of Reinecke, Jadassohn, etc.; Mus. Doc. Cambridge 1886; various org. appointments; pf. prof. at

Malvern Coll.; composed cantatas (*New Year's Eve*, *Wreck of the Hesperus*), overture, 10 concert pieces for vln. and pf., anthems, and services.

**Warren, George William**, *orgt.* b. Albany, N. Y., Aug. 17, 1828. Self-taught; positions in Albany, Brooklyn, and at St. Thomas's, N. Y.; composed church music and published *Hymns and Tunes*.

**Warren, Richard Henry**, *condr., compr., orgt.* b. Albany, N. Y., Sept. 17, 1859. Son of George William Warren, orgt.; began study of music at an early age; orgt. and choirmaster in New York at various churches after 1877; 1907 at Church of the Ascension, which position he still holds (1910); *condr.* N. Y. Church Choral Society 1886-1895, 1903-1907, and of series of orchestral concerts 1905; *condr.* Yonkers Choral Society; has composed 6 operettas, cantata, orchestral works, string quartet, songs, anthems, etc.

**Warren, Samuel Prowse**, *orgt.* b. Montreal, Feb. 18, 1841. Org. pupil of Haupt, pf. of Gustav Schumann, instrumentation of Wieprecht; orgt. at All Souls', N. Y. 1866-68, at Trinity 1874-76, at Grace Church 1868-74 and 1876-94; since 1895 1st Presby. at Orange, N. J., has given great many recitals throughout country; *compr.* of church music, part-songs, org. and pf. mus.

**Wartel** (vâr-tel'), **Pierre François**, *tenor, singing teacher*. b. Versailles, Apr. 3, 1806; d. Paris, Aug., 1882. Studied at Choron's Inst., at Paris Cons. under Banderelli, and Nourrit; (1st prize 1829); début 1830; sang at Paris Opéra for 15 years; after tours, taught in Paris; Trebelli among pupils.

**Wasielewski** (vä-sī-e-lef'-ski), **Joseph W. von**, *vt.* b. Gross-Leesen, near Danzig, June 17, 1822; d. Sondershausen, Dec. 13, 1896. Pupil at Leipzig Cons. of David, Hauptmann, and Mendelssohn and of David privately; member of Gewandhaus Orch.; critic for *Signale* and other journals; concertmaster at Düsseldorf under Schumann 1850-52; *condr.* singing society at Bonn; after living in Dresden, became town mus.

dir. at Bonn, 1869-1884, when he retired; taught history at Sondershausen Cons.; wrote lives of Schumann, Reinecke, etc., histories of vln., 'cello, and of instrumental music; composed vln. music and patriotic songs.

**Watson, William Michael**, *compr.* b. Newcastle-on-Tyne, July 31, 1840; d. E. Dulwich, London, Oct. 3, 1889. Founded West End Sch. of Mus., London, 1883; composed cantata *Aladdin*, songs (*Afloat, my country calls me*, etc.), pf. mus.; wrote poetry; composed under pseudonym **Jules Favre**.

**Webb, George James**, *orgt.* b. Rushmore Lodge, near Salisbury, Eng., June 24, 1803; d. Orange, N. J., Oct. 7, 1887. Orgt. at Falmouth, at Old South Ch., Boston, after 1830; co-founder and cond. Boston Academy of Mus. 1836; pres. Handel and Haydn Soc. 1840; went to Orange 1870, and retired there, after teaching in N. Y. 1876-85; edited periodicals *Mus. Library*, *Mus. Cabinet*, published *Vocal Technics*, etc., edited *Young Ladies' Vocal Class Book*, and similar collections; did much to establish popular interest in music and to extend public instruction.

**Webbe, Samuel**, *compr.* b. Minorca, 1740; d. London, May 25, 1816. Pupil of Barbandt; master of music at Portuguese chapel in London; secretary to Catch Club 1784; librarian of Glee Club 1787; composed nine books of glees, 27 of them winning Catch Club prizes (*Discord, dire sister, When winds breathe soft*, etc.). His son **Samuel W., Jr.** (1770-1843), also composed catches, and held several positions as orgt.

**Weber (vā'-ber), Carl Maria Friedrich Ernst, Freiherr von**, *compr.* b. Eutin, Aldenburg, Dec. 18, 1786; d. London, June 5, 1826. Son of lieutenant, counsellor and judge; youth spent among wandering actors, etc.; pupil of his brother, of Heuschkel, of M. Haydn, and Kalcher, and of Abt Vogler in Vienna; private secretary to Duke of Württemberg, gay life cut short by imprisonment and exile for insult to King; wandered to Mannheim, Darmstadt, Switzerland, giving concerts; mus. dir. of

opera in Prague 1813, worked hard to accomplish improved results; established a national opera at Dresden 1817; encountered difficulties as champion of German opera against Italian; composed cantata, a very popular concert piece, *Invitation to the Dance*, for pf. and orch., and songs; became widely known, however, only in 1821 with performance of *Der Freischütz* at Berlin; *Euryanthe* followed 1823; *Oberon* was composed on order from London and brought out there 1826; after conducting 12 performances of the work W. died. He composed many works for pf. (of which he was distinguished player), some for orch., but is most important as opera compr. Keen, first hand knowledge of the stage enabled him to make his works dramatically effective, and he seems to have anticipated Wagner in desire to have all the arts contribute to one operatic whole. Depth of meaning and significance, and loftiness of expression are entirely lacking in his work; his melodies are often superficial and his accompaniments heavy. His value lies in his power of presenting a romantic picture, of suggesting the emotional setting of a folk-story, by ingenious details of orchestral color (he made several discoveries in wood-wind effects). He was the first thoroughly German opera compr. and the first of the line of German romanticists.

**Weber, Gottfried**, *theorist.* b. Freinsheim, near Mannheim, Mar. 1, 1779; d. Kreuznach, Sept. 21, 1839. Lawyer, public prosecutor at Darmstadt; amateur pst., 'cellist, and flute player; cond. soc. at Mannheim, founder of cons. there; opera director at Mayence; his *Versuch einer Geordneten Theorie der Tonsetzkunst* introduced system of indicating major chords by capital, minor by small letters, etc.; wrote other theoretical books and articles; founded journal *Cäcilia* 1824.

**Weckerlin (vek'-ār'-lan), Jean Baptiste Théodore**, *writer.* b. Gebweiler, Alsatia, Nov. 9, 1821; d. Trottberg, May 20, 1910. Left business of cotton-dyeing 1844 to study at Paris Cons. with Ponchard and Halévy;



taught; joint dir. of Soc. Ste. Cécile; assst. librarian at Cons. 1869, librarian 1876-1909; published bibliog. catalog 1885; success with one-act opera *L'Organiste dans l'embaras* followed by others; compr. of larger choral works; has written *Histoire de l'instrumentation*, *Musiciana* (interesting anecdotes and essays), collected *Chansons populaires des provinces*, etc.

**Weelkes, Thomas**, *compr.* b. about 1578; d. Dec., 1623. Orgt. at Winchester Coll. 1600, at Chichester Cath. 1608; Mus. Bac. Oxford 1602; published ballets and madrigals from 1598 to 1614, contributing *As Vesta was from Latmos Hill Descending* to the *Triumphs of Oriana*; part-writing excellent and original.

**Wegelius** (vā-gā'-lius), **Martin**, *condr.*, *compr.* b. Helsingfors, Nov. 10, 1848. Student of philosophy and condr. of academical choral society; pupil of Bibl at Vienna and of Richter and Paul in Leipzig; condr. Finnish opera and mus. soc. at Helsingfors, director of cons.; published overture, cantatas, songs, etc., Swedish text-book on harmony, and *Course in Key Finding*.

**Weidenbach** (vī-den-bāk), **Johannes**, *pf. teacher*. b. Dresden, Nov. 29, 1847; d. Leipzig, June 28, 1902. Pupil at Leipzig Cons., and teacher there from 1873.

**Weigl** (vīgl), **Joseph**, *compr.* b. Eisenstadt, Hungary, Mar. 28, 1766; d. Vienna, Feb. 3, 1846. Son of orch. 'cellist and opera singer; studied with Albrechtsberger and Salieri; produced over 30 operas 1788-1825, mostly for La Scala, Milan; 2d court condr. 1825, and after that wrote masses, offertories, etc.; most popular opera *Die Schweizerfamilie*; long in répertoire.

**Weil, Oscar**, *compr., teacher*. b. Columbia Co., N. Y., 1839. Education carried on in private school at Albany, N. Y., after which he went to Leipzig, where he studied under Richter, Reinecke, and Plaidy, and at Paris, where he became closely acquainted with Stephen Heller; served in the War of the Rebellion in which he was wounded, and commenced his professional career after the close of the war; compositions

include four operas, many songs, duets, etc., and piano pieces; now (1910) lives in San Francisco.

**Weingartner** (vīn'-gart-ner), **Paul Felix**, *condr., compr.* b. Zara, Dalmatia, June 2, 1863. Pupil of W. A. Remy, won Mozart Prize at Leipzig Cons., and stayed with Liszt at Weimar; th. condr. at Königsberg 1884, Danzig 1885-87, and Hamburg 1887-89, Mannheim 1889-91; 2d capellmeister Berlin Court opera 1891-97; ill health obliged him to resign all but conducting of symph. concerts 1897; 1898-1908 conducted Kaim Orch. in Munich; 1908 succeeded Mahler as director of the Vienna Court opera; resigned 1911; conducted concerts in America 1904, '05, '06; conducted Wagner operas, Boston, 1912; composed 3 operas (*Sakuntala*, *Malawika*, and *Genesius*), 3 symphonies, several symphonic poems (*König Lear*, *Gefilde der Seligen*), songs, sextet, etc.; has written *Ueber das Dirigiren* and *Die Symphonie nach Beethoven*; condr. of remarkable breadth, being able to bring out not only the intellectual structure of a work, but also its poetic significance.

**Weinlig** (vīn'-lig), **Christian Ehregott**, *orgt.* b. Dresden, Sept. 30, 1743; d. there, Mar. 14, 1813. Pupil of Homilius; orgt. at Leipzig, Thorn, and at Dresden, where he was also accomp. at Italian Opera; cantor at Kreuzschule 1785; composed sonatas, cantatas, etc. Nephew and pupil **Christian Theodor W.** (1780-1842), was cantor at Bologna, Dresden, and Leipzig; teacher of theory to Richard Wagner; wrote a *Magnificat*, and *Anleitung zur Fuge*.

**Weinzierl** (vīn-zērl), **Max, Ritter von**, *compr.* b. Bergstadt, Bohemia, Sept. 16, 1841; d. Mödling, near Vienna, July 10, 1898. Capellmeister at Vienna theatres, chorusmaster of Männergesangsverein; artistic dir. of singakademie; composed operettas (*Don Quixote*, etc.), psalm, oratorio, part-songs, etc.

**Weiss** (vīs), **Julius**, *vln. teacher, writer*. b. Berlin, July 19, 1814. Pupil of Henning and Rungenhagen; music selling business established by father descended to him in 1852; published instructive vln. pieces, critical works.

**Weitzmann** (vitz'-män), **Karl Friedrich**, *teacher, author*. b. Berlin, Aug. 10, 1808; d. there, Nov. 7, 1880. Pupil of Henning, Klein, Spohr, and Hauptmann; chorusmaster and vlt. at Riga Th., at Reval 1836; leader of Imp. Orch., St. Petersburg, and ch. mus. dir. there; after study in libraries of Paris and London, settled in Berlin as teacher; friend of Liszt; wrote 3 operas, books of studies, on counterpoint, etc., on Greek mus., and, most notably, *Geschichte des Klavierspiels und der Klavierliteratur* (trans.).

**Wellings, Joseph Milton**, *compr.* b. Handsworth, Staffordshire, Dec. 4, 1850. Compr. of a "sketch," *The Dancing Master* (produced London 1894), other larger works, and many popular songs (*At the Ferry, Some Day, Only a Rose*, etc.).

**Wendling** (vend'-ling), **Carl**, *vlt.* b. Strassburg, Aug. 10, 1875. Pupil of Schuster at Strassburg Cons., of Joachim and Halir at Berlin; concertmaster 1899-1903 at Meiningen and Stuttgart; of Boston symph. orch. 1907-08; of Festival orch. at Bayreuth; now at Stuttgart.

**Wenzel** (vent'-sel), **Ernst Ferdinand**, *pst.* b. Walddorf, Saxony, Jan. 25, 1808; d. Bad Kösen, Aug. 16, 1880. While student of philosophy at Leipzig was pupil of Wieck and intimate with Schumann; frequent contributor to *Neue Zeitschrift*; taught pf. at Leipzig Cons. 1843-1880.

**Wert** (vårt), **Jacob van [Jacques or Giaches de]**, *compr.* b. Netherlands, 1536; d. Mantua, May 23, 1596. Going to Italy when young, became maestro to Duke of Mantua about 1566, later at Ch. of Sta. Barbara; prolific compr. of madrigals, motets, etc.

**Wesley, Samuel**, *orgt.* b. Bristol, Eng., Feb. 24, 1766; d. London, Oct. 11, 1837. Son of hymn writer, and nephew of the famous Methodist; pupil of brother **Charles W.** (1757-1834); amazingly precocious vlt. and orgt.; injury to head caused frequent attacks of nervous disease during his life and prevented work altogether after 1830; cond. Birmingham Festival; greatest Eng. orgt. of his day both in improvising

and in playing works of Handel and Bach; influential in introducing works of latter to England; published edition of *Wohltemperirte Klavier* 1810; composed much church music, sonatas, marches for pf., etc.; wrote also *Letters to Mr. Jacobs* about Bach. His son **Samuel Sebastian**, *orgt., compr.* b. London, Aug. 14, 1810; d. Gloucester, Apr. 19, 1876. Chorister at Chapel Royal; orgt. at several London churches (at one time at 4 simultaneously), at Hereford Cath. 1832-34, at Exeter Cath. 1835, at Leeds Parish Ch. 1842, Winchester Cath. 1849, Gloucester Cath. 1865; cond. there of Three Choirs Festival; Mus. Doc. Oxford; one of best of Eng. church comprs.; wrote anthems (especially vol. of 12), services, songs, and glees; in everything his music was distinguished by exquisite appropriateness; his church music had good influence on contemporaries through dignity and loftiness of tone and its combination of old form with original harmonies.

**West, John Ebenezer**, *orgt., compr.* b. Hackney, London, Dec. 7, 1863. Son of **William W.** *compr.* and **Clara** *soprano*; studied at Royal Acad. with Bridge and Prout; orgt. and choirmaster at St. Mary's; adviser to Novello, Ewer & Co.; composed cantatas, incidental music to *King Robert of Sicily*, overture, org. music, etc.

**Westbrook, William Joseph**, *orgt.* b. London, Jan. 1, 1831; d. Sydenham, Mar. 24, 1894. Pupil of Temple; several appointments as orgt.; cond. S. Norwood Mus. Soc. 1865-78; Mus. Doc. Cambridge 1878; founder, with Hammond and Crowdy, of *Musical Standard*; comp. oratorio, cantata, services, etc.; translated vln. methods of Alard, De Bériot, and Dancla; wrote *Organ Tutor, Alphabet of Mus. Notation*, etc.

**Westphal** (vest'-fāl), **Rudolf Georg Hermann**, *writer*. b. Oberkirchen, Lippe-Schaumburg, July 31, 1826; d. Stadthagen, July 11, 1892. Studied philology at Marburg; lecturer at Tübingen, prof. at Breslau, Jena, Moscow; after 1880 lived in Leipzig and Stadthagen; wrote many books on rhythm and metre, especially that of the Greeks; differed from other



writers in conclusion that Greek music was polyphonic, an opinion which he himself finally abandoned.

**Wetzler** (vetz'-ler), **Hermann Hans**, *orgt., cond.* b. Frankfurt-on-Main, Sept. 8, 1870. Studied pf. with Clara Schumann, comp., etc. with B. Scholz, Knorr, and Humperdinck; came to N. Y. 1893; orgt. at Trinity Ch. 1897-1901; conducted orch. concerts 1902, founded W. Symph. Concerts (Lichtenberg cond.) 1903-05; since then in Hamburg. Composed for pf., concert overture, symph. poem.

**White, Maude Valérie**, *compr.* b. Di-  
eppes, June 23, 1855. Studied with  
May and Rockstro, and at Roy.  
Acad., where she won Mendelssohn  
scholarship, and in Vienna; com-  
posed mass and pf. music, and is  
ranked very high among women  
compr. in England because of songs  
(especially settings of Shelley), not  
only for beauty of music but because  
of regard to words.

**Whiting, Arthur Battelle**, *pst.* b. Cam-  
bridge, Mass., June 20, 1861. Pupil  
of Sherwood, Chadwick, J. C. D.  
Parker, and at Munich Mus. Sch.  
of Rheinberger; after some years in  
Boston, settled in New York as pst.  
and teacher; gives frequent recitals  
and plays with Kneisel and other  
quartets; has given at Harvard and  
elsewhere illustrated lectures on  
chamber music; compositions (song-  
cycle *Floriana*, chamber mus., over-  
ture, suite for string orch. and  
horn quartet, fantasia for pf. and  
orch.), noteworthy for intelligent  
construction, show gain in expres-  
sive feeling; has published a book  
on the use of the piano pedals.

**Whiting, George Elbridge**, *orgt., compr.*  
b. Holliston, Mass., Sept. 14, 1842.  
Played at Worcester, Hartford  
(where he founded Beethoven Soc.),  
and at Boston; after study with  
G. W. Morgan in N. Y. and Best in  
Liverpool, and later with Haupt and  
Radecke at Berlin, taught at N. E.  
Cons., Boston, resigning 1897; at  
Cincinnati Coll. of Mus. 1878-83;  
again at N. E. Cons.; orgt. Church  
of Immaculate Conception, Boston,  
1876-78, and 1883-1910; composed  
organ sonata and other pieces for the

instrument, church music, masses,  
a festival *Te Deum*, cantatas, of which  
*The Tale of the Viking* and *Henry of  
Navarre* are best known, a symph.,  
an overture and concerto.

**Whitney, Myron William**, *bass.* b.  
Ashby, Mass., Sept. 5, 1836; d.  
Sandwich, Mass., Sept. 19, 1910.  
Studied with Frost, Randegger, and  
Vannuccini; début as oratorio singer,  
Boston, 1858; success in oratorio,  
sang also with Boston Ideal Co. in  
opera; retired 1900.

**Whitney, Samuel Brenton**, *orgt.* b.  
Woodstock, Vt., June 4, 1842. Pupil  
of Wels in N. Y., of Paine in Cam-  
bridge; orgt. at Appleton Chapel,  
Cambridge, and at Ch. of the  
Advent, Boston, 1871-1908; one of  
earliest to establish boy choir in  
America; organized festivals of par-  
ish choirs; founded class in church  
music at N. E. Cons.; composed  
many services, processions, etc.

**Wichtl** (viktl), **Georg**, *vlt.* b. Trost-  
berg, Bavaria, Feb. 2, 1805; d. Bunz-  
lau, Silesia, June 3, 1877. Studied  
at Munich; member of Th. orch.;  
1st vlt. in court orch. at Löwen-  
burg, Silesia; mus. dir. and capellm.  
there; retired on pension 1863; to  
Breslau 1870, then to Bunzlau;  
comp. opera, oratorio, melodrama,  
mass, and songs, orch. mus., con-  
certo, method, and many instructive  
pieces for vln.

**Wickede** (vik'-ě-dě), **Friedrich von**,  
*compr.* b. Dömitz-on-Elbe, July 28,  
1834; d. Schwerin, Sept. 11, 1904.  
Army officer, then official in post-  
office; pupil in mus. of J. Vieth;  
after 1872 composing in Leipzig and  
Munich; wrote opera, funeral march  
for Emp. Wm. I, overture *Per aspera  
ad astra*, and notable songs.

**Widor** (vi'-dör), **Charles Marie**, *orgt.,  
compr.* b. Lyons, Feb. 21, 1844.  
Son of orgt., pupil of Lemmens and  
Fétiis at Brussels; orgt. at Lyons  
1860-69, at St. Sulpice, Paris, 1870;  
prof. of org. at Cons. 1890, of coun-  
terpoint and fugue 1896; critic;  
elected member of Academy 1910;  
has composed operas, ballets (*La Kor-  
rigane* was popular), masses, psalms,  
symphonies for orchestra, etc., but  
most original works are 10 organ

"symphonies" (*Gothique*, etc.); wrote also *Technique of Modern Orch.* (supplement to Berlioz).

**Wieck** (vĕk), **Friedrich**, *pst.*, *teacher*. b. Pretzsch, near Wittenberg, Aug. 18, 1785; d. Loschwitz, near Dresden, Oct. 6, 1873. Student of theology, private tutor, founder of pf. factory and circulating library of mus. at Leipzig; distinguished as pf. teacher; among pupils his daughter Clara and her husband R. Schumann, Von Bülow, Krause, etc.; after 1840 in Dresden taught singing also; published pf. studies, etc.

**Wiegand** (vĕ'-gänt), **Josef Anton Heinrich**, *dram. bass*. b. Fränkisch-Krumbach, Odenwald, Sept. 9, 1842; d. Frankfort, May 28, 1899. In business in Paris, took lessons in singing; member of opera at Zürich 1870, Cologne, Frankfort 1873-77, Leipzig 1878-82, Vienna 1882-84, Hamburg 1884-90, Munich 1890-97; sang in America 1877, at Bayreuth 1886; became insane 1897.

**Wiemayer** (vĕ'-mī-er), **Johann Theodor**, *pst.* b. Marienfeld, Westphalia, Jan. 7, 1870. Pupil at Leipzig Cons. of Jadassohn, Reinecke and Coccius, and of M. Krause; début Leipzig 1890; after tour in Sweden, settled as teacher in Leipzig, after 1902 at Cons.; now at Stuttgart; compositions for pf., special studies, *Schule der Finger-Technik*, *Tonleiterschule*, etc.

**Wieniawski** (vyen-yäf'-ski), **Henri**, *vlt.* b. Lublin, Poland, July 10, 1835; d. Moscow, Apr. 12, 1880. Pupil at Paris Cons. of Clavel and Massart (1st prize 1846), and, after concerts in Russia, of Colet in harmony; after long tours in Europe with brother Joseph, solo vlt. to Czar 1860-72; prof. at St. Petersburg Cons. 1862-67; played in U. S. with Rubinstein 1872; prof. at Brussels Cons. 1874-77; composed 2 vln. concertos, *Legends* (very popular), *Phantasie on Faust*, *La carnaval russe*, études, etc.; technical ability was very great; he was accused of lack of taste in display of it and of falling short in matter of expressiveness. His brother,

**Wieniawski, Joseph**, *pst.* b. Lublin, May 23, 1837. Pupil at Paris Cons. of Zimmermann, Marmontel, and

Alkan, after tour with Henri of Liszt at Weimar, and of Marx at Berlin; taught at Moscow Cons. 1865-69, and founded pf. sch. there; dir. Warsaw Soc. 1875-76; teacher in Brussels Cons.; comp. pf. concerto, waltzes, polonaises, and mazurkas for pf.; d. Brussels, Nov. 11, 1912.

**Wietrowetz** (vyĕ'-trō-vetz), **Gabrielle**, *vlt.* b. Laibach, Carniola, Jan. 13, 1866. Studied with Casper and Joachim, winning Mendelssohn Prize at Berlin; début Münster 1885; tours in Europe; 1st woman to teach at Berlin Hochschule.

**Wih'tol, Josef**, *compr.* b. Wolmar, Livonia, July 26, 1863. Studied at Mitau, at St. Petersburg Cons. with Jadassohn and Rimsky-Korsakov; prof. of harm. there since 1886, at mus. sch. since 1897; mus. editor of St. P. paper; composed symph. poem, dramatic overture, symph., quartet, pf. pieces; named by Pougin among more original of modern Russians.

**Wilbye, John**, *compr.* b. 1573(?). Probably teacher of mus.; perhaps lute player; composed two sets of madrigals of exceptional charm; orgt. in London 1598; contributed to *Trumphs of Oriana*.

**Wild, Harrison M.**, *orgt., condr.* b. at Hoboken, N. J., Mar. 6, 1861. Educated at Dyrenfurth College; studied at Leipzig, with Zwintscher, Rust, and Richter; began professional work in Chicago at fourteen years of age; organist at Unity, Ascension, and Grace churches; conductor of Apollo Club and Mendelssohn Club, Chicago, and Mendelssohn Club, Rockford, Ill.; lives (1910) in Chicago.

**Wilhelm** (vil'-helm), **Carl**, *compr.* b. Schmalkalden, Sept. 5, 1815; d. there, Aug. 26, 1873. Pupil of Bott, Spohr, André, and A. Schmitt; director of Krefeld Liedertafel for which he wrote *Die Wacht am Rhein*, first publ. 1854, for which he received pension 1870.

**Wilhelmj** (vil'-hel'-my), **August Emil Daniel Ferdinand**, *vlt.* b. Usingen, Nassau, Sept. 21, 1845; d. London, Jan. 22, 1908. Pupil of Fischer; début at 8; introduced to David by Liszt, became D's pupil at Leipzig



Cons., also studying with Hauptmann and Richter; after further study with Raff, made tours to Switzerland 1865, then all over Europe, to America (1871-74, 1878), and 4 years' trip around the world 1878-82; leader Bayreuth orch. at production of *Nibelungen Ring* 1876; founded vln. sch. with Niemann at Biebrich-on-Rhine; 1894 prof. at Guildhall, London; arranged transcriptions from Wagner and published vln. school.

**Wilhem** (vil'-em), [real name **Bocquillon**], **Guillaume Louis**, *condr.* b. Paris, Dec. 18, 1781; d. there, Apr. 26, 1842. Left army to study mus. at Paris Cons.; applied method of "mutual instruction," in vogue in French schools, to teaching of mus.; 1819 organized system for mus. teaching in Paris schools; 1820 dir. of normal schools; 1830 from reunions of pupils developed *Orphéons*, popular societies for choral singing, quite new in France and still existing; details of method published in many manuals.

**Willært** (vil'-lært), **Adrian**, *compr.* b. Bruges (?), Flanders, about 1480; d. Venice, Dec. 7, 1562. Pupil of Jean Mouton and Josquin Deprés; in Rome 1516, and Ferrara; in service of Ludovic II of Bohemia; maestro at St. Mark's, Venice, after 1527; at his mus. school taught De Rore, Gabrieli, etc.; founder of Venetian school of comp., generally characterized by richer, broader effects in place of puzzling detail; creator of style of writing for 2 choirs.

**Willby, Charles**, *compr.* b. Paris, Aug. 4, 1865. Studied with Lamperti; has written a number of successful songs.

**Williams, Charles Francis Abdy**, *writer.* b. Dawlish, July 16, 1855. Educated Sherburne and Cambridge; studied in Leipzig; *compr.* of music for Greek plays at Bradford Coll. 1895, 1898, 1900, hymns, anthems, etc.; author of lives of Bach and Handel, *Story of Musical Notation*, *Story of Organ*, and *Story of Organ Music*.

**Willis, Richard Storrs**, *compr., writer.* b. Boston, Feb. 10, 1819; d. Detroit, May 7, 1900. Brother of N. P.

Willis; composed for orch. while a Yale student; pupil of Schnyder von Wartensee and Hauptmann; journalist in N. Y., editor of *Mus. World* and other magazines and *compr.* of *Ch. Chorals*, *Student Songs*, *Waif of Song* (patriotic songs), author of poems *Pen and Lute*.

**Wilm** (vilm), **Nicolai von**, *pst., compr.* b. Riga, Mar. 4, 1834; d. Wiesbaden, Feb., 1911. Studied at Leipzig Cons. with Hauptmann, Plaidy, etc.; 2d capellmeister Riga 1857-58; teacher of pf. and theory at Imperial Nicolai Inst. at St. Petersburg 1860-75; lived in Dresden, since 1878 in Wiesbaden; composed chamber mus., suites for pf., 4 hands, and popular pf. solos (10 *Characterstücke*, etc.).

**Wilson, Grenville Dean**, *teacher, compr.* b. Plymouth, Conn., Jan. 26, 1833; d. Nyack, N. Y., Sept. 20, 1897. Pupil of mother, Donheim, and A. W. Johnson; taught in Lenox, New York, Saratoga, and at Lasell Seminary, Auburndale, Mass.; in charge of mus. dept. Rockland Inst., Nyack, 1871; founder of Nyack Symph. and Choral Societies; composed many songs and popular pf. pieces (*Chapel in the Mountains*, etc.).

**Wilson, John**, *lute player.* b. Faversham, Kent, Apr. 5, 1594; d. Westminster, Feb. 22, 1673. Mus. Doc. Oxford 1644; prof. of mus., Oxford, 1656-62; gentleman of Chapel Royal, musician to Charles II; wrote *Psalterium Carolinum*, on sufferings of Charles, *Cheerful Ayres*, etc., music to some of Shakespeare's songs, *Sigh no more*, etc.; identity with actor questioned. [Rimbault: *Who was Jack Wilson?*]

**Wilson, Mrs. W.**, *see* Hopekirk, Helen.

**Winderstein** (vin-der-stin), **Hans Wilhelm Gustav**, *condr.* b. Lüneberg, Hanover, Oct. 29, 1856. Pupil of Schradieck, Hermann, Richter and Rust at Leipzig Cons.; member of Gewandhaus Orch., of private orch. at Nice 1880-84; vln. teacher at Winterthur Cons.; *condr.* at Nuremberg; director of Kaim Concerts and Philh. Orch., Munich, 1893-96; organized W. Orch., Leipzig, 1896, Philh. concerts there and at Halle; *condr.* Leipzig Singakademie 1898; composed few orch. and vln. works.

**Winding, August (Henrik)**, *pst.*, *compr.* b. Taars, Denmark, Mar. 24, 1835. Studied at Copenhagen, with Reinicke and Rée, at Prague with Dreychock, and with Gade at Copenhagen; dir. of Copenhagen Cons.; compositions mostly for piano, and chamber music.

**Winkelmann (vin'-kel-män)**, **Hermann**, *dram. tenor.* b. Brunswick, Mar. 8, 1849; d. Jan. 19, 1912. Studied with Koch at Hanover; début Sondershausen 1875; sang at Altenburg, Darmstadt, Hamburg, and Vienna after 1883; sang *Parsifal* at Bayreuth 1882. Another of same name, teacher at Raff Cons. and orgt. Frankfurt.

**Winogradsky (ve-nō-grād'-ski)**, **Alexander Nicolaievitch**, *condr.* b. Kiev, Russia, Aug. 3, 1854. Pupil of Soloviev at St. Petersburg Cons.; dir. Imp. Sch. of Mus. at Saratov 1884-86; pres., dir., and condr. of Imp. Soc. of Mus. at Kiev after 1888; condr. Russian programs in Paris 1894 and 1896.

**Winter (vin'-ter)**, **Peter von**, *compr.* b. Mannheim, 1754; d. Munich, Oct. 17, 1825. Pupil of Abt Vogler; vlt. in Electoral Orch., dir. court theatre; court capellmeister at Munich after 1788; in frequent leaves of absence produced operas in Italy, Paris, and London; most successful operas were *Das unterbrochene Opferfest* 1796, *Marie von Montalban* 1798; his *Labyrinth* is sequel to *Magic Flute* of Mozart, whom W. violently disliked; mus. entertaining but not learned.

**Winterberger (vin'-ter-bär-ger)**, **Alexander**, *pst.* b. Weimar, Aug. 14, 1834. Studied at Leipzig Cons. and with Liszt; in Vienna 1861-69; pf. prof. at St. Petersburg Cons. 1869-72; then in Leipzig; *compr.* of original pf. mus., songs, editor of Liszt's *Technical Studies*.

**Wirth (vîrt)**, **Emanuel**, *vlt.* b. Luditz, Bohemia, Oct. 18, 1842. Pupil of Kittl and Mildner at Prague Cons.; concertmaster Baden-Baden; teacher at Rotterdam Cons., orch. leader 1864-77; viola player in Joachim Quartet, in place of Rappoldi 1877; prof. at Berlin Hochschule; remarkable vlt., has also acquired distinction in viola playing.

**Witek (vît-ëk)**, **Anton**, *vlt.* b. Saaz, Bohemia, Jan. 7, 1872. Pupil at Prague of Bennewitz; 1894-1910 concertmaster of the Philharmonic Orch., Berlin; 1910 concertmaster Boston Symphony Orch.; has given many concerts in European music centers and is highly esteemed as a chamber music player; 1903 organized Berlin Philharmonic Trio, with Joseph Malkin 'cellist and Mrs. Witek (*née* Vita Gerhardt) a Danish pianist.

**Wohlfahrt (völ'-färt)**, **Heinrich**, *teacher.* b. Kössnitz, near Apolda, Dec. 16, 1797; d. Connewitz, near Leipzig, May 9, 1883. Studied with Häser at Weimar; cantor and tutor in various towns; teacher at Jena and Leipzig; author of *Kinder-Clavierschule*, *Theoretisch-praktische Modulationsschule*, and instructive pieces especially for children.

**Wolf (völf)**, **Hugo**, *compr.* b. Windischgrätz, Styria, Mar. 13, 1860; d. Vienna, Feb. 22, 1903. Self-taught, except for one year at Vienna Cons. whence he was dismissed for disobedience to rules; once thought of emigrating to America but abandoned idea; 2d capellmeister at Salzburg for short time in 1880; mus. critic for *Wiener Salonblatt* 1884-88; most fruitful period of life ten years after 1886; became insane in 1897 and had only brief periods of convalescence after that; composed opera *Der Corregidor* produced 1896, mus. to Ibsen's *Fest im Solhaug*, symph. poem *Penthesilea*, etc.; but widespread enthusiasm which has led to formation of Hugo-Wolf-Verein, publication of life, letters, and his works rests upon his songs *Mörkelieder*, *Goethe-Cyclus*, *Spanisches Liederbuch*, *Italienisches Liederbuch*, etc.; his songs carry the principle of absolute truth to the words to extreme; the accomp. fixes the mood, and explains the voice part.

**Wolf-Ferrari (völf-fer-rä-rè)**, **Ermano**, *compr.* b. Venice, Jan. 12, 1876. Son of painter; self-taught until entrance at Munich Sch. 1893 as pupil of Rheinberger; director since 1902 of Liceo Benedetto Marcello at Venice; noteworthy opera *compr.* (*La Sulamita*, *Cenerentola* 1900, *Le donne curiose*, etc., and oratorio *La vita nuova* 1903; also chamber music.



**Wölfl** (vélf), **Joseph**, *compr.* b. Salzburg, 1772; d. London, May 21, 1812. Pupil of L. Mozart and M. Haydn; so distinguished as pst. that he was called superior to Beethoven and Mozart; lived Warsaw 1792-94, Vienna 1794-98; tour to Paris 1801; on tour with Ellmenreich, obliged on account of E's faults to flee to Brussels and London; published concertos, pf. works, operas.

**Wolle** (wol'-la), **John Frederick**, *condr.* b. Bethlehem, Pa., Apr. 4, 1863. Educated at Moravian Coll. and Theol. Seminary; teacher of mus. 1879; orgt. 1881-84; pupil of Rheinberger at Munich 1884-85; orgt. at Bethlehem 1885-1905, at Lehigh Univ. 1887-1905; organized Bethlehem Choral Union 1882; conducted Bach Festivals, 1900, 1901, 1903; 1905-11 prof. mus. at Univ. of California; revived Bach Fest, 1912.

**Wollenhaupt** (vol'-len-haupt), **Hermann Adolf**, *pst.* b. Schkeuditz, near Leipzig, Sept. 27, 1827; d. New York, Sept. 18, 1863. Pupil of Knorr and Hauptmann at Leipzig; after 1845 taught and played in New York; European concerts 1855; composed about 100 effective works for pf.

**Wolstenholme**, **William**, *orgt.* b. Blackburn, Feb. 24, 1865. Blind from birth; educated at Worcester College for Blind; studied mus. with Dr. Done; early appearances in Worcester; Mus. B. Oxford 1887; orgt., teacher after 1888 at Blackburn; American tour 1908; composed cantata *Lord Ullin's Daughter*, songs, org. and pf. pieces.

**Wolzogen** (volt'-zō-gen), [und Neuhaus], **Hans Paul, Freiherr von**, *writer.* b. Potsdam, Nov. 13, 1848. Student of mythology and philology at Berlin; wrote in Potsdam; summoned by Wagner to edit *Bayreuther Blätter* 1877, published many thematic guides to operas as well as pamphlets supporting theories of Wagner whom he ardently admired.

**Wood**, **Henry Joseph**, *condr.* b. London, Mar. 3, 1870. Precocious pst. and orgt.; appeared as orgt. at exhibitions 1883 and '85; pupil of Prout, Macfarren, etc., at Royal Acad.; some success as *compr.* of songs,

cantatas, etc.; *condr.* with Rousbey Co. 1890, asst. at Savoy under Cellier, *condr.* at several operatic performances; gave lessons in singing and held opera classes; 1895 gave Promenade Concerts with selected band, since 1896 Symphony Concerts, at which most distinguished *condrs.* have appeared as guests; conducted in Paris, Berlin, and N. Y. 1904; as *condr.* less successful with sustained classical works than in modern compositions where his vivacity and force have sway.

**Wood**, **Mary Knight**, *compr.* b. Easthampton, Mass., Apr. 7, 1857. Pupil of Lang, Parsons, Cornell, and Huss; songs are noteworthy for unexpected effects; *Serenade*, *Ashes of Roses* are popular; also wrote pf. trio.

**Woodman**, **Raymond Huntington**, *orgt.*, *compr.* b. Brooklyn, Jan. 18, 1861. Pupil of father, Buck, and César Franck at Paris; asst. to father, orgt. on Long Island, and orgt. himself at Norwich, Conn., and in New York; editor of *N. Y. Evangelist* 1894-97; prof. of mus. at Packer Inst. since 1894; head of org. dept. Metropolitan Coll. of Mus. 1889; composed excellent works for pf., org. and voice.

**Woodward**, **Rev. Herbert Hall**, *compr.* b. at The Friars, near Liverpool, Jan. 13, 1847; d. London, May 25, 1909. Educated at Oxford and Cuddesdon Theol. Seminary; priest at Wantage; minor canon Worcester Cath. 1881, precentor 1890; composed several services, *Te Deum*, and anthems (*The sun shall be no more thy light, The radiant morn hath passed away*), etc.

**Woolf**, **Benjamin Edward**, *critic*, *compr.* b. London, Feb. 16, 1836; d. Boston, Feb. 7, 1901. Pupil of his father, with whom he came to America in 1839; org. pupil of W. R. Bristow, New York; *condr.* theatres in Boston, Philadelphia, and New Orleans; dram. and mus. critic *Boston Globe*, *Gazette*, and *Herald*; *compr.* of several successful operettas (*Westward Ho!* etc.); author of play *Mighty Dollar*.

**Wormser** (vörm-zär), **Andre Alphonse Toussaint**, *compr.* b. Paris, Nov. 1, 1851. Pupil at Paris Cons. of Marmontel and Bazin; 1st prize for pf.

playing 1872, *Grand prix de Rome* 1875; composed overtures and suites for orch., pf. works, ballets, and pantomimes (*Diane et Endymion*, and notably *L'Enfant prodigue* 1890, which was also given in London 1891, and America 1893).

**Work, Henry Clay**, *compr.* b. Middletown, Conn., Oct. 1, 1832; d. Hartford, June 8, 1884. Self-taught; compr. of songs on Northern side of Civil War, with great earnestness of feeling and swing that made them at once popular; also wrote temperance songs (*Father come home*, etc.); best known song is *Marching through Georgia*.

**Wouters (vö'-târ), François Adolphe**, *compr.* b. Brussels, May 28, 1841. Pupil at Brussels Cons.; since 1871 prof. of pf. there; also orgt. and compr. of 3 solemn masses, 3 short masses, symph. overture, pf. studies, etc.

**Woyrsch (voirsh), Felix von**, *compr.* b. Troppau, Silesia, Oct. 8, 1860. Self-taught, except for some lessons from Chevallier in Hamburg; cond. of Singakademie since 1895 and orgt. at Altona, and cond. since 1903 of town symph. and Volkskonzerte; composed prolog to Dante's *Divine Comedy*, operas, oratorios and choral works (Passion music, *Deutsche Heerbann*, etc.).

**Wrangell, Wassili Georgievitch, Baron**, *compr.* b. St. Petersburg, June 25, 1862; d. there, Mar. 10, 1901. Court page (retired 1883), pupil of Johannsen at St. Petersburg Cons. 1885-90; editor *Nouvelist* 1898-99; composed one symphony, a suite for orchestra, music to plays, songs, etc.

**Wranitzky (vrän-it'-skî), Paul**, *vlt.*, *compr.* b. Neureisch, Moravia, Dec. 30, 1756; d. Vienna, Sept. 28, 1808. Studied in Vienna with Krauss; vlt. in Esterházy Orch. under Haydn; capellmeister Vienna symph. opera 1785-1808; composed operas, ballets, incidental mus., chamber mus., and 27 symphonies almost as popular as Haydn's at the time.

**Wrede (vrä'-da), Ferdinand**, *compr.* b. Brökel, Hanover, July 28, 1827; d.

Frankfort-on-Oder, Jan. 20, 1899. Pf. pupil of Marschner, Methfessel, and Litloff; cantor at Frankfort, cond. of Singakademie, and public school singing teacher; compr. of choruses, etc.

**Wüllner (vül'-ner), Franz**, *condr.* b. Münster, Westphalia, Jan. 28, 1832; d. Braunfels an der Lahn, Sept. 7, 1902. Pupil of C. Arnold, Schindler, Kessler, Dehn, and Rungenhagen, and at Brussels, Cologne, and other cities; pf. teacher at Munich Cons. 1856; town mus. dir. Aix-la-Chapelle 1858; conducted, with Rietz, Rhine Festival 1864, also those of 1882, '86, and '90; again at Munich cond. court chapel, dir. of choral classes in sch. of mus. 1867; cond. court opera and acad. concerts 1869; court capellmeister and artistic dir. cons. at Dresden 1877; cond. Berlin Philharmonic 1883-84; of Gürzenich concerts at Cologne and dir. of cons.; composed some works for chorus, distinguished as teacher and cond.

**Wüllner, Ludwig**, *baritone.* b. Münster, Aug. 19, 1858. Son of Franz W. Educated at Munich, Berlin, and at Strassburg; Ph.D.; 1884-87 teacher at Münster and began to study music; 1889 began career as actor at Meiningen; 1895 made tours as reader, and in 1896 began appearances as a *lieder* singer, in which his splendid intelligence and great gifts in interpretation have given him world-wide recognition; especially noted as ballad singer and for his renderings of Brahms' songs.

**Wurm (vörm), Marie J. A.**, *pst.* b. Southampton, Eng., May 18, 1860. Pupil of Pruckner and Stark at Stuttgart, of Mehlig, Krebs, Raff, and Frau Schumann, and of Sullivan, Bridge, etc.; recitals in London, Berlin, Meiningen, etc.; compr. of concerto, quartet, sonata, etc. for pf.; teacher cons. Hanover.

**Wyman, Addison P.**, *compr.* b. Cornish, N. H., June 23, 1832; d. Washington, Penn., Apr. 15, 1872. Teacher of vln. in Wheeling, W. Va.; founder of mus. sch. at Claremont, N. H., 1869; compr. of pf. pieces such as *Silvery Waves*, *Woodland Musings*.



## Y

**Yradier** (ē-rā-di-ā), **Sebastian**, *compr.* d. Vittoria, 1865. Works in Spanish style.

**Ysaÿe** (ē-zā-ā'), **Eugène**, *vlt.* b. Liège, Belgium, July 16, 1858. Pupil of father, condr. and vlt. at Liège Cons., and at Brussels Cons. of Wieniawski and Vieuxtemps, and, with state aid, of Massart at Paris; leader in

Bilse's Orch. Berlin until 1881; tours with A. Rubinstein; in Paris, friend of Franck; prof. at Brussels Cons. 1886-97; condr. of orchestra founded by himself (Société des Concerts Ysaÿe) since 1894; as player, his technic is admirable, but subservient to warm emotional expression; some compositions not published, including 6 violin concertos.

## Z

**Zachau** (tsä'-kou), **Friedrich Wilhelm**, *orgt.* b. Leipzig, Nov. 19, 1663; d. Halle, Aug. 14, 1712. Orgt. at Liebfrauenkirche after 1684; org. teacher of Handel; some org. pieces, chorals, etc. have been published by Breitkopf and Härtel.

**Zarembski** (tsa-remb'-ski), **Jules de**, *pst.* b. Shitomir, Russian Poland, Feb. 28, 1854; d. there, Sept. 15, 1885. Pupil of Dachs and Liszt; pf. prof. at Brussels Cons. after 1879; has composed concert studies, *Sérénade burlesque*, etc.

**Zarlino** (tsar-lē'-nō), **Giuseffo**, *theorist.* b. Chioggia, Mar. 22, 1517; d. Venice, Feb. 14, 1590. Member of Franciscan order 1537; studied with Willaert at Venice after 1541; maestro di cappella at St. Mark's 1565 till death; famous in his day as compr., but only few compositions extant (*Modulationes, Lectiones pro Mortuis*); published *Istituzioni Harmoniche* 1558, and 2 later works, beside pamphlets on other subjects; he gives clear statement of principles of canon and elaborate counterpoint; was the first to work out distinction between the major and minor as types of harmonic structure, theory developed later by Hauptmann and others.

**Zarzycki** (tsar-tsits'-ki), **Alexander**, *pst.* b. Lemberg, Austrian Poland, Feb. 21, 1831; d. Warsaw, Nov. 1, 1895. Pupil at Lemberg and Paris; successful concerts on the Continent; condr. Warsaw Mus. Soc. 1870; dir. Cons.

there after 1879; composed concerto, polonaises, etc. for pf.

**Zeckwer**, **Richard**, *teacher.* b. Stendal, Prussia, Apr. 30, 1850. Educated at gymnasium, Stendal, and at Univ. of Leipzig; musical education at Leipzig Cons., under Moscheles, Hauptmann, E. F. Richter, Papperitz and Reinecke; grad. there, 1869; came to U. S. 1869; began teaching in Phila. Musical Acad., 1869; became its prop'r 1876; organist at Ch. of St. Vincent de Paul, Germantown, 1871-78; organist Cathedral, Phila., 1879-80; lecturer on acoustics before musical societies and at Franklin Inst., Phila.; also at Phila. Acad. Natural Sciences; composer of songs and piano compositions, also of two overtures, *Festival* and *Bride of Messina*; author of *A Scientific Investigation of Touch* 1902.

**Zeisler**, *see* Bloomfield-Zeisler, Fanny.

**Zelter**, **Carl Friedrich**, *condr.* b. Berlin, Dec. 11, 1758; d. there, May 15, 1832. Son of mason and intended for same trade; but after study with Kirnberger and Fasch, became leader in Rellstab's concerts; member of Singverein (afterwards Singakademie), deputy condr., condr. 1800; organized *Ripiensschule* for orch. practise 1807; also orgt. Berlin Liedertafel 1809, first of such male choral societies; founder of Roy. Inst. for Ch. Mus. 1819, dir. until death; noteworthy for large correspondence with Goethe, as theory

teacher of Mendelssohn, and for important songs and part-songs; also wrote oratorio, requiem, etc., and biog. of Fasch.

**Zepler, Bogumil**, *compr.* b. Breslau, May 6, 1858. Graduated in medicine at Breslau; mus. pupil of H. Urban; parody on *Cavalleria Rusticana* called *Cavalleria Berolina*, 1891, attracted notice; *compr.* of 2 or 3 other operettas, ballet, songs, etc.

**Zerrahn** (zer-rän'), **Carl**, *condr.* b. Malchow, Mecklenburg, July 28, 1826; d. Milton, Mass., Dec. 29, 1909. Studied at Rostock with Weber, and at Hanover and Berlin; came to America 1848 as flute player in Germania Orch.; *condr.* of Handel and Haydn Soc., Boston, 1854-95, of Harvard Mus. Ass'n concerts, of Worcester Festival, Salem Oratorio Society, occasional festivals like Handel and Haydn and Peace Jubilees; teacher of harmony and conducting at N. E. Cons.; not so highly trained as Th. Thomas, he yet accomplished much in accustoming audiences of U. S., esp. Boston, to good orchestral music and in developing taste for it.

**Zichy** (zitchy), **Géza**, *Count*, *pst.* b. Szára, Hungary, July 22, 1849. Lost right arm at 17, but persisted, with lessons from Mayrberger, Volkmann, and Liszt, until he became amazing virtuoso with left hand; lawyer, in public service, gives concerts chiefly for charity; *pres.* of Hung. Nat'l Acad., intendant of Pesth Opera 1890-94; composed 2 operas, cantata, melodrama, studies and pieces for left hand.

**Zielinski, Jaroslaw de**, *pst., compr.* b. Galicia (Austrian Poland), Mar. 31, 1847. Educated at gov't school, Lemberg, and military school, Vienna, at the same time studying music under Mikuli, Schulhoff, Cerrutti and Frye; 1863-64 engaged in the Polish revolt against Russia; early in 1864 came to U. S., served in Mass. regiment until close of the Civil War; took up music as a profession, lived in New York City, Grand Rapids, Mich., Detroit, and Buffalo, 1888-1910; moved to Los Angeles 1910; compositions for orch.

and pf.; has contributed many articles to magazines; article in *Century Library of Music* on *The Poles in Music*.

**Zimmermann, Agnes Marie**, *pst.* b. Cologne, July 5, 1845. Studied at Royal Acad., London, with Potter, Pauer, Macfarren, etc.; twice King's scholar; début London 1863, Leipzig 1864; especially excellent in playing classical mus., some of which she has edited; composed vln. sonatas, pf. trio, songs, choruses, and numerous pf. works.

**Zimmermann, Pierre Joseph Guillaume**, *pf. teacher.* b. Paris, Mar. 19, 1785; d. there, Oct. 29, 1853. Son of pf. maker; pupil at Cons. of Boieldieu, Rey, Catel, and Cherubini; 1st prize pf. 1800, harmony 1802; pf. prof. there 1816-48; among pupils were Alkan, Marmontel, etc.; composed songs and variations, romances, etc. for pf.; great work is *Encyclopédie du pianiste* (parts 1 and 2 pf. method, part 3 harmony).

**Zingarelli, Nicola Antonio**, *compr.* b. Naples, Apr. 4, 1752; d. Torre del Greco, near Naples, May 5, 1837. Pupil of Fenaroli and Speranza at Cons. in Naples; produced 1st opera 1768, but had not much success before *Alcina*, Milan, 1785; wrote 27 operas before 1811 (most famous *Giulietta e Romeo*, Milan, 1796); maestro at Milan Cath. 1792, at Loreto, at St. Peter's Rome 1804; imprisoned and sent to Paris 1811 for refusing to conduct *Te Deum* at birth of Napoléon's son, was released by N.; dir. royal coll. of mus. at Naples 1813, maestro at Cath. 1816; Bellini, Mercadante, Morlacchi among pupils; composed operas and great deal of church music, 2 masses for every day in year, etc.

**Zöllner** (tsél'-ner), **Heinrich**, *compr.* b. Leipzig, July 4, 1854. First intended for law; pupil at Leipzig Cons. of Reinecke, Jadassohn, Richter, and Wenzel; mus. dir. Dorpat Univ. 1878; *condr.* of several societies and teacher at Cons., Cologne, 1885; took male chorus on tour to Italy 1889; *condr.* New York Deutscher Liederkranz 1890; dir. mus. Leipzig Univ. 1898, and *condr.* Paulinerchor; teacher of comp. at L. Cons. 1902, succeeding Reinecke; mus. critic of



*Tageblatt*; 1907 went to Berlin as teacher in Stern Cons.; 1908 at Antwerp as dir. Flemish op.; composed many male choruses, cantatas, etc., as well as symph., orch. episode, etc.

**Zumpe** (tsöm-pa), **Hermann**, *condr.*, *compr.* b. Taubenheim, Apr. 9, 1850; d. Munich, Sept. 4, 1903. Teacher in Weigsdorf and Leipzig; played triangle in Stadt Theatre, pupil in music of Tottmann; helped Wagner in preparation of scores of *Nibelungen Ring* at Bayreuth 1873-76; capellmeister in theatres at Salzburg, Frankfurt, Hamburg, etc., and after few years' teaching, court capellm. at Stuttgart 1891; *condr.* *Verein für Klassische Kirchenmusik* 1893; court capellm. Munich 1895; court capellm. at Schwerin 1897; resumed position at Munich 1900; composed operas, overture, songs.

**Zumsteeg** (tsöm-stäg'), **Johann Rudolf**, *'cellist*, *compr.* b. Sachsenflur, Odenwald, Jan. 10, 1760; d. Stuttgart, Jan. 27, 1802. Intimate with Schiller; diverted from sculpture by mus. lessons of Poli, etc.; court capellm. 1792; composed 8 operas and works for 'cello, but most notably 20 ballads; first of many *compr.* to set music to *Ritter Toggenburg*, *Leonore*, and other ballads later treated by Schubert, Loewe, etc.

**Zwintscher** (zvint'-sher), **Bruno**, *pst.* b. Ziegenhain, Saxony, May 15, 1838; d. March 4, 1905. Pupil of J. Otto and at Leipzig of Plaidy, Moscheles, Richter, etc.; teacher of pf. there 1875-1896 when he resigned and went to Dresden to teach privately; his *Technical School* is a continuation of Plaidy's; also wrote *School of Ornaments*.

## ADDENDA

**Apthorp, W. F.**, d. Vevey, Switzerland, Feb. 19, 1912.

**Baermann, C.**, d. Newton, Mass., Jan. 17, 1913.

**Blockx, J.**, d. May 26, 1912.

**Bowman, E. M.**, d. Brooklyn, Aug. 27, 1913.

**Bronsart, H. von**, d. Munich, Nov. 3, 1913.

**Buonamici, G.**, d. Florence, March 18, 1914.

**Chadwick, George Whitefield**, Won Federation of Women's Music Club Prize, 1911, with *Suite symphonique*.

**Cowen, F. H.**, Published *My Art and My Friends* (Reminiscences), 1913.

**Engelmann, H.**, d. Philadelphia, May 5, 1914.

**Fiedler, A. M.**, Returned to Hamburg.

**Gaul, A. R.**, d. Birmingham, Sept. 13, 1913.

**Giorza, Paolo**, d. Seattle, May 4, 1914.

**Hadden, J. C.**, d. Edinburgh, May 1, 1914.

**Kölling, C. W. P.**, d. Chicago, May 3, 1914.

**Korby, F. A.**, d. London, March 9, 1913.

**Liebling, E.**, d. Chicago, Jan. 20, 1914.

**Marchesi, M.**, d. London, Nov. 18, 1913.

**Marty, G.**, d. Paris, Oct. 11, 1908.

**Maybrick, M.**, d. Buxton, Aug. 25 (26), 1913.

**Molloy, J. L.**, d. Wooleys, Hambledon, Feb. 4, 1909.

**Müller, Carl Christian**, d. New York, June 4, 1914.

**Navratil, Karl**, d. Vienna, April 6, 1914.

**Nordica, Lillian**, d. Batavia, Island of Java, May 10, 1914.

**Papini, G.**, d. London, Oct. 3, 1912.

**Parker, H. W.**, Won \$10,000 prize, Metrop. Op. Co., 1911, with opera, *Mona*; Federation of Women's Clubs Prize, with aria *Le crepuscule*, 1911.

**Perkins, H. S.**, d. Chicago, Jan. 20, 1914.

**Puccini, G.**, Opera, *Girl of the Golden West*, produced, N. Y., Dec., 1910.

**Pugno, R.**, d. Moscow, Jan. 3, 1914.

**Rachmaninoff, S.**, *Condr.*, St. Petersburg Op., 1912.

**Saint-Saëns, C.**, Oratorio, *The Promised Land*, produced, Gloucester Festival, 1913.

**Schuch, Ernst Von**, d. Dresden, May 10, 1914.

**Scriabine, A.**, Symph. poem, *Prometheus*, 1913.

**Stanford, C. V.**, Published *Musical Composition*, 1913.

**Strube, G.**, Teacher of comp., Peabody Cons., Baltimore, 1913.

**Tinel, E.**, d. Brussels, Oct. 28, 1912.

**Wolf-Ferrari, E.**, Operas *Il segreto di Susanna* and *L'amore medico*.





# SUPPLEMENT TO BALTZELL'S DICTIONARY OF MUSICIANS

## A

### ALBENIZ

**Albeniz, Isaac**, *compr., pst.* b. Campredón, Spain, May 29, 1860; d. Cambo les Bains, France, May 19, 1910. Educated at Barcelona, studied music with grand-uncle, a pupil of Herz; played piano at 3 years of age; gave a concert at 4; taken to Paris and placed under Marmontel's instruction; 1868 entered Madrid Cons., studying with Mendizábal; ran away from home before he was 10 and gave concerts with much success; was robbed of all his earnings; returned to Madrid for a short period and then again left home; this time visited the West Indies and the U. S.; next at Leipzig, pupil of Jadassohn and Reinecke, then at Brussels Cons., under Brassin, Dupont *le jeune*, and Gevaert; after an interval of concert tours resumed his studies at Brussels and won a first prize; spent some time with Liszt at Weimar and Buda-Pesth; 1880 began a series of concert tours with great financial success; tried his hand at managing a dramatic company and lost fortune; 1883 devoted himself to composition, teaching, and concert work; wrote several operas, a number of songs, and nearly 300 piano pieces, filled with the Spanish rhythmic and melodic character.

**Alden, John Carver**, *compr., pst.* b. Boston, Mass. Father a good amateur musician, mother a well-known amateur *pst.*, a pupil of Webb; educated at Bridgewater Acad. and under a private tutor; studied piano and harmony with Franz and Carlyle Petersilea, in Boston, piano with Plaidy and Paul, and harmony and theory with Papperitz and Paul in

### AMBROSE

Leipzig; began teaching in Boston in 1880, later in New York, and then again in Boston; head of piano department, Converse Coll., S. C., 1892, position he still fills (1914); compositions mostly piano pieces and songs, a few technical studies and anthems; author of several small works on *pft.*-playing.

**Allen, Nathan Henry**, *orgt., compr.* b. Marion, Mass., Apr. 14, 1848. Educated at High School, at Providence, R. I., and Phillips Acad., Andover, Mass.; studied music at Providence; went to Germany in 1868 to train for the vocal profession; on account of injury to voice turned to the organ; studied with Haupt and Grell, and, later, orchestration with Van der Stucken, in New York; on return from Germany, 1871, *orgt.* at New Bedford, Mass., later moved to Hartford; in 1883 *orgt.* at Center Church, remaining there 23 years; 1906 removed to Worcester, Mass., where he now resides (1914). Much interested in the early history of music in America, particularly in New England, has written on the subject; about 100 published compositions, anthems and organ music, original and transcriptions.

**Ambrose, Paul**, *compr., orgt.* b. Hamilton, Canada, Oct. 11, 1868; son of R. S. Ambrose. Educated in public schools and Collegiate Inst.; studied music with father; 1886 went to New York, studied piano with Parsons, composition with Klein, orchestration with Buck; Oct., 1886 *orgt.* Madison Ave. M. E. Church,

New York, 1890 of St. James' M. E. Church, position he still fills (1914); 1906 teacher of piano and history of music, American Inst. Applied Music, New York; 1904 dir. mus. dept. N. J. State Norm. Sch., Trenton, N. J., where he now (1914) resides; compositions include songs, piano pieces, anthems, and part songs.

**Ambrose, Robert Steele, orgt., compr.** b. Chelmsford, Eng., 1824; d. Hamilton Ont., March 31, 1908. Father, grandfather, and great-grandfather were organists of the parish church; family emigrated to Canada, in 1834, locating near Guelph, Ont.; as a youth became orgt. at St. George's Church, Guelph; 1847 in Kingston as teacher, and finally as orgt. at St. George's Cath.; 1863 orgt. Church of Ascension, Hamilton, Ont., and dir. in Hamilton Ladies' Coll.; composed in various forms, best known by his sacred songs, particularly *One sweetly solemn thought*, published in 1876.

**Ambrosio, Alfred d', compr., vlt. b.** Naples, June 13, 1871; studied at Naples Cons., composition under Bossi; went to Nice, 1895; 1898 located in Paris, where he now lives; member of board of examiners for the Cons.; organized string quartet which bore his name; composed about forty pieces for violin, best known being his *Canzonetta*; other compositions are for orchestra and piano; has published a concerto for violin, Op. 51.

**Andrews, Addison Fletcher, compr., tenor. b.** Cavendish, Vt., April 2, 1857. Mother musically talented; educated at Dartmouth Coll. (1878), Columbia Law School (1880); studied violin with Godone, 1868-1870, singing with Tamaro, 1884-1886; self-taught in composition; tenor various churches and choirs, principally in New York City, 1878-1903; reported for New York dailies (*Tribune*), and contributed verse to papers and magazines; opened church choir agency in New York City, 1892; compositions include songs, sacred and secular (*O for a day of Spring*), anthems, part-songs, piano and violin pieces, a collection of children's songs.

**Andrews, J. Warren, orgt. b.** Lynn, Mass., 1860. Studied music at early age, played organ at 12; in 1879 went to Newport, R. I., then to Cambridge, to Minneapolis, locating in New York in 1896, at the Church of the Divine Paternity, his public recitals being a feature of Lenten season; established Church Music School in 1900; founder A. G. O.; has given recitals in many of the leading American cities; compositions for organ and choir are favorably known.

**Andrews, Mark, orgt., compr. b.** Gainsborough, Eng., March 31, 1875. Father a fine amateur musician; displayed musical talent as a child; studied with Ruck, sub-organist Rochester Cathedral; largely self-taught in composition; A. R. G. O. at age of 19; came to U. S. in 1902; orgt. at Montclair, N. J., conductor of local choral societies, and director of music in the high school; compositions include anthems, songs, piano pieces, 2 organ sonatas, and a cantata *The Visit of Socrates and Athene*.

**Andrews, George Whitfield, orgt. b.** Wayne, Ohio, Jan. 19, 1861. Parents good amateur musicians; pupil at Oberlin, O., Cons. and in Europe of Papperitz, Jadassohn, Rheinberger, Guilmant, and d'Indy; began professional work as orgt. and teacher at Meadville, Pa., 1879; Toledo, Ohio, 1881; 1882 instr. in Oberlin Cons.; 1892, prof. of organ and composition; 1901 conductor Oberlin Musical Union, and later of conservatory orchestra; compositions, mostly unpublished, are for organ, voice and orchestra; contributed to *American History and Encyclopædia of Music*; received degrees A.M. (1900) and Mus. Doc. (1903) from Oberlin Coll.

**Aronson, Rudolph, compr., condr., impresario. b.** New York, Apr. 8, 1856. Parents good amateur musicians; educated in public schools of New York City, studied violin, piano and harmony with Leopold Meyer; 1874-1877 with Émile Durand, Paris Cons.; 1876 reported first Wagner Festival, at Bayreuth, for New York paper;



1877 inaugurated Sunday Night Concerts in New York; directed concerts at Metropol. Concert Hall, 1880-1882; mgr. Casino Theatre, Popular Sunday Night Concerts; directed American tours of Marteau, Carreño, Kocian, and other virtuosi; 1902 visited Africa, guest of Sultan of Morocco; compositions, over 250 in number, include an operetta; a suite for full orchestra, and many pieces for small orchestra and for piano; published *Theatrical and Musical Memoirs* (1913); lives in New York City.

**Aubert, Louis-François-Marie**, *compr.* b. Parame, Feb. 15, 1877. Taught by father, an excellent musician; en-

tered the solfège class of Lavignac at the Paris Cons. at the age of 10; boy chorister at the Madeleine and soloist at church festivals; musical and literary studies were carried on simultaneously; in the Cons. teachers were Diémer, piano, Lavignac, harmony, Vidal, accompaniment, Godard and Lefébvre, ensemble, Fauré, composition; principal works are a *Fantaisie* for piano and orchestra, *Crépuscule d'automne* (a cycle of six *poèmes*) *Nuit Mauresque*, with orchestra; has also written a number of choruses, secular and sacred; for the theatre his works are *Chrysothemis*, a ballet (1904) and *La forêt bleue*, an opera, produced in U. S. in 1913, at Boston.

## B

**Baldwin, Ralph Lyman**, *orgt., teacher.* b. Easthampton, Mass., March 27, 1872. First musical instruction from mother; orchestral player at 10 years of age; educated in public schools of Easthampton, graduated Williston Sem., 1890; studied music in Boston, 1890-92, under Chadwick, Emery, Heindl, and Elson; *orgt.* at Easthampton, 1894, Northampton, Mass., 1896; 1899 *superv. mus.* in Northampton; 1900, *asst.* in summer school for *mus. superv.*, at Northampton, *dir.*, 1904; *superv. mus.*, Hartford, Conn., 1904, *orgt.*, 4th Cong. Church, same city; *condr.* choral club, men's voices; compositions include sonata for the organ, *Burlesca e Melodia* for organ, anthems, and songs.

**Barnabee, Henry Clay**, *basso.* b. Portsmouth, N. H., Nov. 14, 1833. 1850 to 1854, in business, after that developed as a baritone and comedian; sang in church choirs, Boston, nearly nineteen years; organized Barnabee Concert Co. about 1870; member Ideal Opera Co., 1879; one of three organizers of The Bostonians (1887), remaining with that organization until his retirement in 1906; apart from his famous "cork leg" and special comedy sketches in the old Barnabee Concert Company, greatest rôle was the *Sheriff of Not-*

*tingham* in *Robin Hood*; published *My Wanderings*, reminiscences of his career, 1913.

**Bergh, Arthur**, *compr., cond.* b. St. Paul, Minn., 1882. Parents amateur musicians; educated in schools of St. Paul; studied violin and piano at 5 years of age; moved to New York 1903; teacher of violin, harmony, composition at N. Y. Inst. Mus.; with N. Y. Symph. and Metropol. Op. House orchestras for several years; 1911 *dir.* of city orch. to give educational concerts; moved to Boston, 1913; assisted in the organization of the Amer. Mus. Soc.; compositions in nearly all forms, songs, anthems, part-songs, piano and violin pieces, *The Raven*, a melodrama.

**Bellincioni, Gemma**, *coloratura sopr.* b. Como, Aug. 18, 1866. Pupil of father and Corsis; début, 1881, at Naples; traveled with Tamberlik in Spain, and became one of the most celebrated prima donnas in Europe; married Stagno (tenor); created soprano rôle in *Cavalleria Rusticana*.

**Bilse, Benjamin**, *cond.* b. Liegnitz, Aug. 17, 1816; d. there, July 13, 1902. Began music studies as a child; town musician 1843, brought orchestra to such perfection that in

1867 he took it on a concert tour to the Paris Expo.; 1868 located in Berlin and established a series of popular concerts which he continued for nearly 20 years; retired to private life, in Liegnitz, in 1884.

**Blumenthal, Jacques (Jacob),** *compr.* b. Hamburg, 1829; d. Chelsea, a suburb of London, May 17, 1908. Pupil of Henri Herz; composed a number of piano pieces, but is best known by his songs, some of which still have a hold on the public.

**Bornschein, Franz Carl,** *compr., vlt.* b. Baltimore, Feb. 10, 1879. Studied vln. with his father and later entered Peabody Cons., studying vln. with Van Hulsteyn, harmony and composition under Kahmer, Hamerik, and Boise; won composition prize for string qt., 1900; grad. 1902, and soon after entered the Cons. as teacher which position he still fills; has won prizes offered by choral organizations, and has written in various styles; published works include vln. concerto, *Suite* and smaller pieces for vln., songs, part-songs, cantatas (*Djinns*), pieces for piano, besides several large works still in manuscript; has acted as mus. crit. for Baltimore *Evening Sun*.

**Branscome, Gena,** *compr.* b. Picton, Ontario. Began professional work in music while still a girl; studied composition with Borowski, in Chicago, and later with R. Ganz and Humperdinck; has written in many forms, but is best known by her songs; married John Ferguson Tenney, of New York City.

**Breithaupt, Rudolph Maria,** *teacher, author.* b. Brunswick, Germany, Aug. 11, 1873. Mother a highly gifted piano player; educated in the local high school (*Gymnasium*), at the same time studying music; pst. of amateur quartet, played double bass in orchestra of pupils from the various gymnasia; first studied law at Jena, Leipzig, and Berlin, later theory of music with Paul, Riemann,

and Kretzschmar, in Leipzig, with studies in psychology, etc.; 1897 decided on musical career; after a short period at the Leipzig Cons. under Teichmüller, Jadassohn, and Paul, carried on studies by himself; after a year in Vienna (1900-01) located in Berlin as writer on music, critic, teacher of piano playing; since 1903 has limited himself mainly to teaching; compositions comparatively few, principally songs, piano pieces and études; author of treatises on piano technic, *Die natürliche Klaviertechnik* (1904), *Schule des Gewichtsspieles* (1906), Part II of the previous named book, issued in French, 1907, in English, 1909.

**Burleigh, Henry Thacker,** *baritone, compr.* b. Erie, Pa., Dec. 2, 1867. Educated in public schools, grad. High School, 1887; sang in local churches; 1892 went to New York, entered Nat. Cons., completed a four years' course, studying singing with Christian Fritsch, composition with Rubin Goldmark, and Dvořák, and counterpoint with Max Spicker; teacher of singing during his last year at the Cons.; bar. at St. George's Church, 1894, and in 1902 at Temple Emanuel, positions which he still occupies (1914); compositions mostly songs (*Jean*), some anthems, a set of piano pieces (*From the Southland*), and a volume of plantation songs.

**Brounoff, Platon,** *compr., condr.* b. Elizabeth, S. Russia, 1863. Father journalist; educated in local gymnasia; studied Warsaw Acad. Mus., graduating in 1882; St. Petersburg Cons. 1882-91, with Rubinstein, Rimsky-Korsakov, Gabel and Repetto (singing); came to U. S. 1891, sang in opera, and located in New Haven; 1892 went to New York; dir. choral organizations; lectured on Russian music, Hebrew folk-songs, etc.; compositions in nearly all forms, one opera, incidental dramatic music, cantatas, overture for orchestra, three suites for piano and orchestra, and songs; collected and arranged book of Hebrew folk-songs.



## C

**Calvocoressi, Michael D.,** *critic.* b. Marseilles, Oct. 2, 1877. Parents were Greeks; in 1886 he went to Paris where he received his education; began music study in 1893, studied harmony with Xavier Leroux; self-taught in composition; began musical criticism in 1902, contributing to various European papers; 1909-10 mus. crit. for *Gil Blas*, later for *Comedia illustré*, at the same time serving as correspondent for the London *Morning Post* and contributor to the *Musical Times*; has attained distinction and popularity as a lecturer on musical subjects; translated many songs by Russian composers into English, French, and German; critical writings include essays on Liszt, Russian music, Glinka, Moussorgsky, etc.; has translated Reger's *Beiträge zur Modulationen* and Rimsky-Korsakov's treatise on orchestration into French.

**Carpenter, John Alden,** *compr.* b. Park Ridge, Ill., Feb. 28, 1876. His mother, Elizabeth Green Carpenter, was a fine musician and singer, and gave him his earliest instruction at the age of 5; later teachers were Amy Fay and W. C. E. Seeboeck, piano, theory J. K. Paine, Harvard Univ., Edward Elgar, and Bernhard Ziehn; degree of A.B., Harvard 1897; associated in business in Chicago with brothers, but devotes much time to composition; published works include two volumes of children's songs, a number of songs of fine quality, and a sonata for violin and piano.

**Caplet, André,** *condr., compr.* b. Havre, 1879. Began music study, piano and harmony, at 10 with Woollett, and violin with local player; while a youth first violin in Havre orch., and coach for singers; entered Paris Cons. in 1896, with Leroux in composition; *Grand prix de Rome*, 1901; early showed remarkable aptitude for conducting;

asst. to Colonne, resigned the Prize at the end of the second year, spent a year in Germany; after return to Paris became intimate friend of Debussy and did much to give the works of the latter public presentation; came to Boston Opera House, 1911, as condr.; compositions include works for string and wind instruments, a piano quintet, *Légende* for harp and orch., *Septet* for strings and women's voices, and piano pieces.

**Chaffin, Lucien Torrey Gates,** *orgt., compr.* b. Worcester, Mass., March 23, 1846. Educated in public schools, and Brown University (A.B. 1867); studied music with Eugene Thayer and others; orgt. at Providence, R. I., Buffalo, N. Y., Brooklyn, Marble Collegiate Church, 1st Baptist, New York, at Morristown, E. Orange, and Newark, N. J., now (1914) at North Presbyterian, New York; opened many organs 1870-85; mus. ed. Buffalo *Express*, later *Commercial Advertiser*, New York; many years sec. Manuscript Soc., New York, member Am. Guild Org.; compositions include songs, anthems, cantatas, and pieces for organ and piano.

**Chase, Mary Wood,** *pst., author.* b. Brooklyn, N. Y., Jan. 21, 1868. Father prof. in Cornell Univ., mother musical; educated in public schools of Ithaca, N. Y., pupil N. E. Cons., Boston, 1884-87, studying piano, singing, theory; in Berlin, 1893-96, with Raif and Barth; began professional work in Boston, 1887; Winona, Minn., 1887-89; later in college at Russellville, Ky.; asst. to Raif in Berlin, 1894-96; private work in Chicago, 1896-1903; co-dir. piano dept. sch. mus. 1903-07; dir. Mary Wood Chase Sch., Chicago, since 1907; soloist with leading orchestras; published *Natural Laws in Piano Technique*, 1910; contributor to leading musical magazines.

**Clippinger, David Alva**, *teacher of singing, author*. b. 1860. Parents excellent amateur musicians; educated in N. W. Ohio Normal Univ., Ada, O.; studied music at Ft. Wayne, Ind., composition with Gleason, at Chicago, and with Eugene Thayer; singing with F. W. Root, Lyman Wheeler, Randegger, Shakespeare, Henschel, and Behnke; began teaching in M. E. College in Ft. Wayne, Ind.; located in Chicago, 1887, as teacher of singing and choral cond. ; author of *Development of the Singing Voice, Systematic Voice Training, Elements of Voice Culture, Studio Notes*; ed. *Western Musical Herald*.

**Constantino, Florencio**, *tenor*. b. Barcelona, Spain. Ran away from home, shipped on a steamer for Buenos Ayres; interested passengers by singing, and introduced to dir. of opera house at Montevideo, who gave opportunity to study operatic rôles, in which he appeared later in South American cities; after a time returned to Europe, making first

success in *Manon*, at Nice; engaged for a time at St. Petersburg, later at Madrid, with appearances at Berlin and London; engaged for San Carlo Co., by Henry Russell, for tours of the United States, 1906; member of Manhattan Op. Co., N. Y., 1907-09; Boston Op. Co., 1910-12, leaving there to return to South America; voice lyric in quality.

**Copp, Evelyn Ashton Fletcher**, *teacher*. b. Woodstock, Canada, 1872. Father, barrister, and mother, both musical amateurs; educated in private schools in Canada and abroad; musical education began in Canada at 5, continued in England, and on the Continent; pupil of Orlando Mansfield, Henrietta Schmidt, Oscar Bruckner, Riemann, Mme. Cornelis Servain; began professional labors in Canada, 1894, teaching in private schools; worked out the Fletcher method of musical instruction and kindergarten work; N. E. Cons. Boston, 1897; since then has introduced her system widely in the U. S. and Europe; lives Brookline, Mass

## D

**Davies, Henry Walford**, *orgt., compr.* b. Oswestry, Sept. 6, 1869. Father amateur musician; early displayed musical gifts, chorister St. George's Chapel, Windsor, 1882; 1885-1890 pupil and asst. to Sir Walter Parratt; 1890 won scholarship at Roy. Coll. Mus., studied under Parry, Stanford, and Rockstro; 1891 orgt. Christ Church, Hampstead; Mus. B., Cambridge, 1892, Mus. Doc., 1898; 1895-1903 prof. counterpoint Roy. Coll. Mus.; 1898, orgt. Temple Church, succeeding E. J. Hopkins; 1903 cond. Bach Choir; compositions in many forms, include quartet in E $\flat$  for piano and strings, two sonatas for violin and piano, songs, part-songs, anthems, etc.; a mystery play, *Everyman*, attracted considerable attention.

**Davis, Jessie Bartlett**, *contralto*. b. near Morris, Ill., August, 1860; d. Chicago, May 14, 1905. Musical education mostly with Frederick W.

Root, Chicago; became known in choir work until 1879; began operatic career as *Buttercup* in *Pinafore*; afterwards studied for grand opera, appearing with success as *Siebel* in *Faust*; member of the Carleton and American op. companies; after study in Paris, joined the well-known Bostonians with whom she remained for many years; 1880 married W. J. Davis, Chicago theatrical manager.

**Dellinger, Rudolph**, *compr., cond.* b. Graslitz, Bohemia, July 8, 1857; d. Coswig, near Dresden, Sept. 24, 1910. Father a maker of wood-wind musical instruments, and wished the son to follow the trade; the boy's inclination lay in the direction of a musical career, and he was finally placed under the instruction of the director of the local cons.; later went to the cons. at Prague, where he managed to secure sufficient professional work to maintain himself for several years; clarinet player in



city theatre at Brünns; after several years of unsettled life in Austrian cities he came, 1883, to Hamburg; he remained here as cond. until 1893, going thence to Dresden as cond. until his death; composed eight operettas; also well-known song *Komm herab, O Madonna Theresa* (*Don Cesar*).

**Dickinson, Clarence**, *orgt., compr.* b. La Fayette, Ind., May 7, 1875. General education at Miami Univ., Oxford, O., and at Northwestern Univ., Evanston, Ill.; studied with Harrison Wild at Chicago, Reimann and Singer, Berlin, Guilman, Vienne, and Moszkowski, Paris; orgt. and choirmaster, St. James P. E. Ch., Chicago; cond. Musical Art Soc., until 1909 when he went to New York as orgt. Brick Pres. Ch.; cond. Mendelssohn Glee Club, New York, and Bach Festival Soc., Montclair, N. J.; prof. sacred mus., Union Theol. Sem., New York; composed songs, part-songs, church music, and pieces for the organ.

**Ditson, Oliver**, *mus. pub.* b. Boston, Oct. 20, 1811; d. there, Dec. 21, 1888. As a youth with Samuel Parker, bookseller; 1834 formed firm Parker and Ditson, music publishers; 1840 acquired the business; orgt. and choir-master Bulfinch St. Ch.; liberal patron of musical enterprises; much of his success due to close relations with composers and artists; Oliver Ditson Company organized after his death, John C. Haynes, Pres.; 1907 Charles H. Ditson, son of Oliver, became Pres. and sole owner.

**Douty, Nicholas**, *compr., tenor.* b. Philadelphia, April 14, 1870. Mother a good singer and pst.; boy chorister in Philadelphia churches; educated in the public schools of Philadelphia; studied organ with Minton Pyne (St. Mark's Church), harmony and composition with other local teachers; discovered a tenor voice, and studied with William Castle, Mme. Osgood-Dexter, Randegger, and Sbriglia; successful concert and oratorio singer; compositions include songs, part-songs, pieces for the piano and organ.

**Duncan, William Edmundstoune**, *compr., author.* b. Sale, Eng., Apr. 22, 1866. Father interested in folk-song, mother a good amateur pst.; educated at a local school, studied music with a pupil of Hallé, and later, 1879-82, organ and counterpoint with Dr. Coy; won a scholarship in 1883 at the Roy. Coll. Mus., London, studied composition with Parry, 1883-86, also organ with Sir George Martin, piano with Ernst Pauer, and violin and viola with Gibson and Gompertz, thus earning a place in the college orchestra; after leaving the college he remained in London as orgt., teacher, and music critic for London papers; 1893 returned to Sale, and organized Oldham Coll. Mus.; now critic for *Manchester News and Leader*; compositions in many forms, an opera, works for orchestra, a naval ode, for chorus and orchestra, sonata for piano, songs, organ pieces, and church music; author of *History of Music, Life of Schubert, Story of Minstrelsy, Story of the Carol, and Melodies and How to Harmonize Them*.

## E

**Elman, Mischa**, *vl.* b. Stalnoje, Kiev, Russia, Jan. 20, 1892. Father a schoolmaster; learned to play by ear; admitted to Imp. Mus. Sch. at Odessa, pupil of Fidelmann; 1903 went to St. Petersburg to study with Leopold Auer; played in public for the first time in Oct., 1904, in St. Petersburg, followed in the same

month by a performance in Berlin; this began his career as a virtuoso; March, 1905, made his first appearance in London; in the U. S., New York, Dec., 1908; since that time has played in the various music centres of Europe and the U. S.; transcribed for the violin pieces from the older classical répertoire.

**Enesco, Georges**, *vl.* b. Cordaremi, Roumania, Aug. 7, 1881. Father a farmer; learned to play country tunes by ear on the violin; a traveling musician taught the boy notation and he began to compose; at 7 years old he was taken to Vienna, accepted by Hellmesberger as a pupil, and lived in his family for 4 years; took first prizes for violin playing and harmony at 11; went to Paris, studied violin with Marsick, composition with Fauré; in 1899 won first prize in violin playing; concert of his works given in Paris, June, 1897; *Poème Roumain* produced by Colonne, Feb., 1898; made a fine reputation as a virtuoso throughout Europe; court *vl.* to Queen of Roumania; other works are 2 symphonies, *Symphonie concertante* for 'cello and orchestra, *Pastorale fantastique*, 2 violin sonatas,

a symphony for wood wind, *Suite* for orch., Op. 9.

**Erb, John Lawrence**, *org.*, *compr.*, *author*. b. near Reading, Pa., Feb. 5, 1877. Educated in public and private schools, Pottstown, Pa., studied music with local teacher; in Metropol. Coll. Mus., New York, 1894-1899, pupil of Buck, H. R. Shelley, R. H. Woodman, H. W. Greene; began professional work, 1892, as *org.* and teacher, Pottstown, 1895, New York, 1897, 2nd Unitarian Church, Brooklyn; 1905-1913 *dir.* Cons. of Music, Univ. of Wooster, O.; *org.* Chicago, 1913; has published *Johannes Brahms* (a biography), 1905, *Hymns and Church Music*, 1910, *Elements of Harmony* and *Elementary Theory*, 1911; compositions include pieces for organ, piano, songs and anthems.

## F

**Farnsworth, Charles Hubert**, *teacher*, *author*. b. Cesarea, Turkey, 1859. General education at Robert Coll., Constantinople; studied music in a desultory way as a boy, but did not begin serious work until he was 18, taking up piano, organ, singing, composition, and school music, *org.* at Worcester, Mass., 1884; *prof.* of mus. State Univ., Colorado, 1888-1900; Teacher's Coll., Columbia Univ., N. Y. City, 1900, position he still fills; author of *Education Through Music*, *Teachers' Coll. Record*, *Teaching of School Music*, *Songs for Schools*, articles in encyclopædias and dictionaries; prominent in educational work in music in U. S.

**Féris, Émile**, *viola-player*. b. Brussels, July 18, 1873. Father an army officer; first studied painting; entered Brussels Cons., studying with Firket and Ysaye making the violin his instrument; won first prize 1891; member of Lamoureux Orch., Paris, 1892, Scottish Orch., Glasgow, 1893, Queen's Hall Orch. and Philh. Orch. London, 1896-1903; *viola* player of Kruse Quartet; 1903 came to Boston as principal *viola* player of the Symph. Orch.; member of Arbos,

Boston Symph., and Hess-Schroeder Quartets.

**Finden, Amy Woodforde**, *compr.* b. Chili, where her father was British consul. Mother, a good *ps.*, gave her first lessons; studied at Royal Acad. Mus. London, with Adolf Schloesser; began to compose at an early age, publishing a waltz at 15; married army officer, and lived in India, which gave material for much of her music; has written a number of successful song cycles.

**Fischer, Carl**, *publisher*, b. Buttstaedt, Germany, Dec. 7, 1851; family interested in the making of musical instruments; as a young man became familiar with the business in Germany, Switzerland, France, and England; established musical instrument and music publishing house in New York City, 1872, paying special attention to band and orchestra publications; founded *The Metronome*, monthly journal for band and orchestra, 1885; *Musical Observer*, 1907.

**Fischer, Emil**, *basso*. b. Brunswick, Germany, 1840. Both parents opera



singers; first appeared at Gratz, 1857, in *Jean de Paris*; sang with success in opera houses of Brunswick, Hamburg, Berlin, Vienna, St. Petersburg, and Dresden, becoming especially renowned in Wagnerian rôles; came to America, 1885; with the Metropol. Op. Comp., 1885-1898; in Holland and Germany, 1899, 1900, as singer and director; returned to New York, 1902; most famous rôles, *Hans Sachs*, and *Wotan*.

**Fletcher, Alice Cunningham**, *ethnologist*. b. Boston, 1845. Educated in private schools; gathered material concerning music of the Omaha Indians in connection with ethnological investigations for the Peabody Museum, Cambridge, Mass.; published in book form with the assistance of John C. Fillmore, under the title *A Study of Omaha Music*; later works are *Indian Story and Song from North America*, 1900, and sections in reports on ceremonies, *The Ha-Ko*, and *The Omaha Tribe*; asst. in ethnology, Peabody Museum, since 1882, holder of Thaw Fellowship since 1891; special agent of the government in various investigations.

**Flesch, Carl**, *vl.* b. Moson, Hungary, Oct. 29, 1873. Father was a physician; when he was 10 he was sent to Vienna to continue his studies; 1886-90 was a pupil of Grün at the Cons.; 1890-94 he spent at Paris, in Marsick's class at the Cons.; 1894 won first prize and made his début shortly afterward at Vienna with great success; 1897-1902 prof. in the Cons. at Bucharest and leader of a string quartet under the patronage of the Queen of Roumania; 1903-08 prof. at the Amsterdam Cons.; 1908 removed to Berlin; established his reputation as a virtuoso of the highest rank through a series of five historical programs covering the great works in the violin literature; visited the U. S., season of 1913-14; has edited studies by Kreutzer and Paganini.

**Forsyth, Cecil**, *compr.* b. Kent, England, 1870. Studied with Oakeley, and later with Stanford at the Roy.

Coll. Mus., London; compositions include an opera, concerto for violin and orchestra (1903), 4 orchestral studies on characters from Hugo's *Les Misérables*, chamber music, pieces for solo voice and orchestra, 2 masses, and songs.

**Forsyth, Wesley Octavius**, *pst.*, *compr.* b. near Toronto, Canada, Jan. 26, 1862. Studied in Toronto, later with Zwintscher, Ruthardt, and Krause at Leipzig, and Epstein at Vienna; also with Arthur Friedheim; studied harmony, composition, etc., with Jadassohn, Schreck, orchestration with R. Hofmann, at Leipzig; located at Toronto, where he is dir. Metropol. Sch. Mus.; mus. critic for *The Week*; compositions chiefly for piano and voice, *Prelude and Fugue* for organ, and two or three orchestral pieces.

**Fremstad, Olive**, *sopr.* b. Stockholm. Parents both fine singers; began musical studies at an early age, appearing in public as *pst.* at 9; 7 years later parents came to the U. S., first locating in Chicago, then in Minneapolis, where she taught music; 1890 went to New York to study singing; 1893 studied with Lilli Lehmann; 1894 sang in Cologne, and made début in *Il Trovatore*, Aug., 1895; 1896 sang at Bayreuth; 1899 at Vienna Opera; studied at Milan, and in 1900 engaged at Munich Opera for three years; appeared at Covent Garden, London; New York début, 1903, at Metropol. Op. House; created *Salomé* at Metropol. 1907; voice has wide range and sympathetic quality.

**Friml, Rudolf**, *compr.*, *pst.* b. Prague, Dec. 7, 1881. Musical talent manifested itself at an early age; he played in public at 3; began regular music studies at 7, under Juranek, piano, Förster, harmony, Dvořák, composition; commenced professional career in 1900 as *pst.* on concert tour with Kubelik, with whom he traveled for four years; compositions include several ballets and operas (*Firefly*), piano concerto, instrumental pieces and songs; lives in New York.

**Fumagalli, Luca**, *pst.*, *compr.* b. Inzago, Italy, 1837; d. Milan, June, 1908. Studied at Milan Cons.; graduated at an early age in piano and composition; first took up the career of concert pianist in Italy and France; also appeared in London and visited U. S.; spent several years in Philadelphia as teacher in Cons.; after return to Italy brought

out an opera, not very successful; located in Milan, devoting his time largely to teaching; examiner at the Cons.; edited Beethoven's sonatas for Ricordi; wrote a great many piano pieces in brilliant style, not especially difficult, or original, and fantasias on opera themes, an opera, and a *Sinfonia Marinairesca*, which has been highly praised.

## G

**Galston, Gottfried**, *pst.* b. Vienna, Aug. 31, 1879. Studied music in Vienna Cons. under Schenner; 1894-99 with Leschetizky; studied theory with Jadassohn, at Leipzig, 1899-1900; general education in Vienna schools and higher institutions of learning, 1885-1898; concert début at Leipzig, 1900; since then has concertized in all parts of the world; teacher of virtuosity class at Stern's Conserv., Berlin, 1904-07; honorary prof. at Imper. Acad., St. Petersburg; devotes himself to concert work with the exception of teaching a few advanced pupils during summer months at his home, Planegg, near Munich; author of *Studienbuch* (Berlin, 1911), notes on the interpretation of concert pieces.

**Gerhardt, Elena**, *lieder singer*. b. Leipzig, Nov. 11, 1883. Began to study singing at 16, with Mme. Hedmont; made first public appearance at 20; took up lieder singing as a career, and won enviable distinction in this line in the leading cities of Europe; made a few appearances in opera; visited the U. S., 1912, 1913.

**Gilbert, Henry Franklin Belknap**, *compr.* b. Somerville, Mass., Sept. 26, 1868. Father, Benjamin F. Gilbert, a singer, orgt., and compr. of church music; mother, Therese A. Gilson, concert and church singer; educated in public schools of Cambridge, Somerville, and Reading, Mass.; studied violin with Emil Mollenhauer, harmony with George H. Howard, and composition with MacDowell, 1889-92; played violin in orchestras, musical editor for a Boston publisher; musical editor for

E. S. Curtis' *The North American Indian*, transcribing and arranging Indian songs from phonographic records; composed many songs, notably *Pirate Song*, orchestral pieces, *Two Episodes*, *Americanesque*, *Comedy Overture on Negro Themes*, *Negro Rhapsody* (1913), etc., a few piano pieces, particularly those based on American Indian themes; compiler of 100 *Folk Songs for Schools*.

**Gilder, John Francis**, *compr.* d. Bordentown, N. J., Dec. 9, 1908. Studied music with Donat Saar, Wm. Mason, Robert Goldbeck and others; accompanied Mme. Anna Bishop on tour from New York to San Francisco in 1873; published brilliant piano pieces in the drawing-room style, and songs, upwards of 100 in all.

**Gatti-Cassaza, Giulio**, *impresario*. b. Ferrara, Italy, 1869. Began career as a civil engineer, which he abandoned for music at the age of 25; soon after became manager of the Municipal theatre of Ferrara; dir. La Scala, Milan, 1898-1908, coming to New York, in the latter year, to succeed Heinrich Conried as manager Metropol. Op. House, a position which he still holds (1914); married Frances Alda, opera singer, 1910.

**Gilbert, Charles**, *baritone*. b. Paris, 1865(?); d. New York, Oct. 11, 1910. Studied with private teachers before entering the Cons., from which he graduated with honors; engaged at Opéra Comique, at Brussels, Covent Garden; American début, Dec. 18, 1900, at Metropol. Op. House, New York in *Romeo and Juliet*; after retirement of Grau, returned to



Paris; 1906 engaged by Hammerstein for Manhattan Op. House, New York; later with Metropol.; also successful in concert work, particularly in the French classic and modern répertoires.

**Gluck, Alma** (Reba Fierston), *sopr.* b. Bucharest, May 11, 1884. Parents musical; education received in the U. S. in public schools of New York; studied singing with Buzzi-Peccia, and in 1913 was coached by Sembrich; began professional activity at the Metropol. Op. House, New York, Nov. 16, 1909, with which company she is permanently connected; has been very successful in concert and oratorio.

**Gottschalg, Alexander Wilhelm**, *orgt., compr.* b. Mechelrode, near Weimar, Feb. 14, 1827; d. Weimar, May 31, 1908. Pupil in music, 1842-47, of Töpfer, in Weimar, and of Liszt; 1847 teacher at Tiefurt, 1870-1881 teacher at the Seminar, Weimar, and court org.; 1874-1903 teacher of hist. mus. at the Cons.; editor of several musical papers; edited a large number of collections of organ music; composed church music, secular choruses, and pieces for organ and piano.

**Grainger, Percy**, *pst., compr.* b. Brighton, Victoria, 1884. Father architect and engineer; mother fine amateur musician, and first teacher; gave a concert in Melbourne at 10, and by various engagements earned money to take him to Germany for study under Kwast, in Berlin, for six years; later studied with Busoni; recitals in all parts of Europe made him known as "the Australian pianist"; Grieg praised him for his interpretation of Norwegian music; compositions include works for orchestra, chorus, and chamber music, *Molly on the Shore*, for strings (an Irish reel setting), and a number of pieces for piano.

**Greene, Herbert Wilber**, *teacher of singing.* b. Holyoke, Mass. Father a tenor singer, and singing school teacher; educated in Holyoke public schools; musical education in New York, London, and Paris, under Rivarde, Shakespeare, and Sbriglia; taught in Albany, N. Y., 1873, New

Haven, and Hartford, 1876-1883; New York, 1884; with C. B. Hawley founded the Metropol. Cons. 1886; 1898 began teaching privately; musical editor *Godey's Magazine*, vocal editor *Etude*, *Musician*, lecturer on music for Board of Education, New York; compositions include an album of songs; edited *Standard Graded Course of Singing*.

**Griswold, Putnam**, *bass.* b. Minneapolis. d. New York, Feb. 26, 1914. Spent boyhood in Boston; later went to California; began music studies at 22; later went to Europe, was under the instruction of Randegger, Bouhy, and Emerich; was engaged for the Royal Opera, Berlin, and later at Covent Garden, London, and Metropolitan, New York, retaining permanent connection with the three companies; created principal rôles in Stanford's *Much ado about nothing*, Nevin's *Poïa*, Parker's *Mona*, and Leoncavallo's *Maria*; very successful in opera and concert.

**Grovez, Gabriel**, *pst., compr.* b. Lille, 1879; studied at Paris Cons., pupil of Diémer, Lavignac, and Fauré; successful concert tours throughout Europe, teacher of pfte. at Schola Cantorum, Paris; cond. at Opéra Comique, at San Carlos Th., Lisbon, and later at Théâtre des Arts, Paris; compositions include two symphonic poems, *Scène et ballet*, for a piece adapted from the Chinese, a sonata for violin and pfte., pieces for piano and more than 50 songs.

**Gunn, Glenn Dillard**, *pst., critic.* b. Topeka, Kans., Oct. 2, 1874. Mother a gifted pst.; educated in public and private schools of Lexington, Ky., and Evansville, Ind., musical education under direction of mother; studied in Leipzig, 1894-99, under Zwintscher, Reinecke, Teichmüller, Paul, Kretzschmar; began professional activity as asst. to Teichmüller 1897; located in Chicago, 1899, teacher in American Cons.; later with Chicago Mus. Coll.; mus. critic *Chicago Journal*, 1902-05, *Inter-Ocean*, 1905-09, *Tribune*, 1909; lecturer at Univ. Chicago, 1905; wrote biography of Wm. H. Sherwood, and many magazine articles.

## H

**Hackett, Karleton**, *critic, teacher of singing*. b. Brookline, Mass., Oct. 8, 1867. Parents excellent amateur musicians; grad. Roxbury Latin School, 1887, studied at Harvard two years; went to Florence, studied with Vannuccini and Vanini, 1889-93, with Henschel in London, 1896; located in Chicago, 1893, as teacher; dir. voc. dept. Northwestern Univ. Mus. Sch., Evanston, Ill., 1895; 1896 head voc. dept. American Cons., Chicago, vice-pres. in 1905; mus. critic Chicago *Evening Post*, and contributor to the leading musical magazines of the U. S.; pupils connected with several opera companies.

**Hall, Marie**, *vt.* b. Newcastle-on-Tyne, Eng., April 8, 1884. Parents strolling musicians, the father a harpist; showed talent at an early age; first violin lessons from father, then with Hildegard Werner, Max Mossel, and Johann Kruse, London, and two years with Sevcik, at Prague; first appearance in Vienna, 1903, with much success; toured England and the colonies, and the U. S., 1904-10; 1911, married Edward Baring; lives in London.

**Hamlin, George**, *tenor*. b. Chicago, 1874(?). He showed musical talent at an early age, but it was not until he reached the age of 16 that the fine quality of his voice induced serious study with local teachers, and, later, in Europe; from the time he entered the concert and oratorio fields to the present he has been uniformly successful and early won reputation as a tenor of the first rank among American artists; was first to introduce the songs of R. Strauss to the American public; 1911 made operatic debut with Chicago Opera Co., in Herbert's *Natoma*.

**Hammond, William Gardiner**, *orgt., compr.* b. Melville, L. I., Aug. 9, 1875. Mother a well-trained musician; educated in public schools; took charge of choir at Newport,

R. I. at 15; studied piano at Newport and with Alexander Lambert and Aug. Spanuth, at N. Y.; orgt. and choirmaster at St. John's Chap., Newport; then at various churches in Brooklyn, 1903-12 at 1st Ref. Ch., from which he resigned to go abroad for special study; compositions include secular choral works, an Easter cantata, and a large number of songs.

**Harwood, Basil**, *orgt., compr.* b. Olveston, England, April 11, 1859. Educated at Oxford University, Mus. B. 1880, B. A. 1881, Mus. D. 1896; studied piano with J. L. Roeckel, organ with G. Riseley, theory with Dr. Corfe, at Oxford, and composition, for a short time, at Leipzig Cons., under Reinecke and Jadassohn; orgt. London, 1883-87, at Ely Cath., 1887-92, and Christ Church Cath., Oxford, 1892-1912; cond. Oxford Orch. Ass'n., 1892-98, Oxford Bach Choir, 1896-1900; compositions include a *Psalm* for chorus and orchestra, church music, organ pieces, and songs.

**Hasselmans, Alphonse-Jean**, *compr., harpist*. b. Liège, March 5, 1845; father a distinguished musician, dir. of theatre and Cons. at Strassburg; went to Paris at an early age and soon became very successful as a virtuoso; made extensive concert tours in company with other artists; teacher of the harp at the Cons. in 1884, where his class became very popular, with many brilliant pupils to his credit.

**Hekking, Anton**, *'cellist*. b. The Hague, Sept. 7, 1856. Studied with local teachers, then at the Paris Cons. under Chevillard and Jacquard; successful tour with Annette Essipoff; solo 'cellist Bilse Orch. in Berlin; with Philh. Orch., Berlin, 1882, 1884-88, 1898-1902; European tour with Ysaye, 1882; American tour, 1888, remaining in that country (Boston and New York) until 1902; returned to Berlin.



**Hempel, Frieda**, *sopr.* b. Leipzig, 1885. Began music study as a child specializing on the piano; at 17 commenced vocal studies under Frau Nicklas-Kempner, in Berlin, and remained with her for three years, making a specialty of coloratura work, for which her voice seemed specially adapted; début in Berlin, 1905, in the rôle of the Widow Fluth in *The Merry Wives of Windsor* and the Queen in *The Huguenots*, this was followed by an engagement for five years at The Royal Opera in Schwerin; at the end of two years she was released from her contract by the personal request of the Emperor William and became a member of the Royal Opera at Berlin; 1911 appeared at the Metropol. Opera, New York, and in succeeding seasons; her repertoire includes forty-six rôles.

**Hertz, Alfred**, *condr.* b. Frankfort, July 15, 1852. Pupil at Raff Cons.; *condr.* at theatre Halle, Altenburg, Elberfeld, Breslau (1895), New York, Metropol. Op. House, 1902, which position he still fills (1914); conducted *Parsifal* performances, 1903-04.

**Hill, Edward Burlingame**, *compr., teacher.* b. Cambridge, Mass., Sept. 9, 1872; father, prof. in Harvard Univ., a skilled amateur, as was also the mother; grad. Harvard Univ., 1894; studied piano with Lang, Arthur Whiting, and with Louis Breitner, at Paris; composition with J. K. Paine, and F. F. Bullard, at Boston, and Widor, at Paris; instrumentation with Chadwick; taught pft. and harmony, Boston, 1898-1901; ed. *Musical World*, 1902-03; contributor to leading American musical magazines; mus. crit. for Boston *Transcript*; became instr. in music, Harvard Univ., 1908; published compositions include *Jack Frost* (pantomime for orch.), chorus for women's voices and orch., piano pieces, and songs.

**Holt, Hosea E.**, *teacher.* b. Ashburnham, Mass.; d. Lexington, Mass., Oct. 18, 1898. Educated in music at Boston; for several years he taught music in the Normal School

at Bridgewater, Mass.; from 1868 to his death he served in the Boston public schools in a similar capacity; published sight singing methods for use in schools.

**Horn, Charles Edward**, *opera singer, compr.* b. London, June 21, 1786; d. Boston, Oct. 21, 1849. Son of Karl Friedrich Horn (a German musician who settled in England and was orgt. of St. George's Chapel, Windsor); after several years of activity in London as singer and opera composer, came to New York, where, owing to loss of voice, he was forced to take up music teaching and opened a music-shop; 1843-47 he spent in London, returned to the U. S., locating in Boston, where he was director of the Handel and Haydn Society; compositions include 26 light operas in English, 3 oratorios, a cantata, and many small vocal pieces.

**Huhn, Bruno**, *compr., orgt.* b. London, 1871. In his early youth he traveled extensively in Europe and the East; studied singing with Mme. Anna Lankow; 1891 came to New York, as orgt., and has since resided there; highly esteemed as teacher and coach for singers; has written many successful songs, sacred and secular, and choral works.

**Humiston, William Henry**, *compr.* b. Marietta, O., Apr. 27, 1869. General education in Chicago public schools and Lake Forest Coll., graduating in 1891; studied piano with Mathews and organ with Eddy, in Chicago; went to New York, 1894, studied composition with MacDowell; filled positions as organist and *condr.* of traveling opera companies; contributor to musical periodicals, writer of program notes for the N. Y. Philh. Soc. concerts, and asst. mus. crit. *Evening Post*; composed songs, works for orchestra, and several large choral pieces.

**Hutcheson, Ernest**, *pst., compr.* b. Melbourne, Australia, 1877. First public appearance at the age of 5 with a tour of Australia; several years later at Leipzig, graduated 1890, studied under Zwintscher,

Reinecke, and Jadassohn, and afterwards with Stavenhagen in Weimar; after completing studies he gave recitals in Berlin, and spent some years in concert work in Europe; teacher at Peabody Cons. Mus., Baltimore, 1900-1912; succeeded William H. Sherwood, 1911, as head of the piano department at the Chautauqua Inst.; 1912 went to Berlin for a time, devoting him-

self to teaching and concert work; among his best known pupils may be mentioned Olga Samaroff-Stokovski; author of the *Elements of Piano Technic; Guide to Richard Strauss "Elektra"*; compositions include a concerto for piano, one for violin, an orchestral suite, a symphonic poem, piano pieces, songs, and arrangements for piano of orchestral scores (mainly Wagner's).

## K

**Kerker, Gustav, cond.** b. Herford, Germany, Feb. 28, 1857. Parents both musical, and from them received earliest instruction; essayed conducting at the age of 16; conductor, New York Casino, in 1889, a position he filled for several years; 1906-1911, mostly in Vienna, in light opera work; has composed many musical comedies, the most successful being *Belle of New York*, *Pearl of Pekin*, and *The Billionaire*; a pleasing composer in his particular field; lives in New York.

**Knorr, Iwan, compr.** b. Mewe, West Prussia, Jan. 3, 1853. Studied music at Leipzig Cons. under Reinecke and Richter; 1874 teacher at Charkov, Russia, 1878 dir. of theoretical instruction at the Charkov branch of the Royal Mus. Soc.; 1883 teacher of theory and composition at the Hoch Cons., Frankfurt, 1908 was made dir.; among his pupils may be named the Englishmen, Cyril Scott, Percy Grainger, Roger Quilter, Algernon Ashton; compositions include three operas, and a number of works for orchestra and chamber music; has written textbook *Aufgaben f.d. Unterricht i.d. Harmonielehre* (1903), a biography of Tchaikovski, and analyses for *Musikführer*.

**Koenen, Tilly, contralto.** b. Island of Java. Parents returned to Holland, locating at Apeldoorn; the child showed musical talent, and first studied the piano with a view to a concert career; won first prize for piano playing at The Hague Cons., at the age of 18; a year later, after

her voice showed its unusual qualities, she decided to devote herself exclusively to singing; considered one of the foremost lieder singers of Europe.

**Korngold, Erich, compr.** b. Brünn, Austria, May 29, 1897. Father an accomplished musician and critic; showed remarkable musical aptitude at the age of 4; began study of the piano and harmony at 5; began to write small compositions at 8; pupil of Zemlinski; compositions include a pantomime, *Der Schneemann* (1909), *Don Quixote* suite (1909), *Trio* for piano, violin and 'cello.

**Kotzschmar, Mary A. Torrey, teacher, author.** b. Sacramento, Cal., 1852. Educated in private schools in California and Maine; studied music with Herman Kotzschmar, Portland, Me. (whom she afterward married), Virgil, in New York, Jedliczka in Berlin; began teaching in Kotzschmar Piano School, Portland, Me., 1867; published *Half Hour Lessons in Music*, 1907; contributor to leading American musical and general magazines.

**Krauss, Gabrielle, sopr.** b. Vienna, Mar. 24, 1842; d. Paris, Jan. 6, 1906. Pupil of Mme. Marchesi at the Vienna Cons.; 1860-68 engaged at the Vienna Opera; 1868-1887 with the Grand Opéra at Paris; her best rôles were the great dramatic parts in *Aïda*, *Norma*, etc.; 1870 honorary member of the Society of Cons. Concerts, and 1880 an officer of the Academy,



**Krebs, Karl**, *mus. crit.* b. Hanseburg, Prussia, Feb. 5, 1857; first took a scientific course and then turned to music, studying under Scharwenka and Barth, at the same time taking courses in the history and philosophy of music under Spitta and others; 1892 received degree Ph.D.; 1895 succeeded Spitta as teacher of history of music at the Royal High School of Music; *mus. critic* for *Vossische Zeitung*, *Moderne Kunst*, *Deutsche Rundschau* and *Der Tag*; contributed valuable treatises on the history of music to prominent German publications.

**Kunwald, Ernst**, *condr.* b. Vienna, Apr. 14, 1868. Father a lawyer;

studied law, taking the degree Dr. Jur., then turned to music; first a pupil of Grädener, in composition, and Epstein, in piano; went to the Leipzig Cons. and entered the classes of Jadassohn; began his professional career in 1895 as conductor at Rostock, and several small German cities; made his first public success at Madrid, 1900-01, producing the *Nibelungen Ring* dramas; 1902-1906 first conductor at Frankfurt Opera; 1906, at the City Theatre, Nuremberg; guest *condr.*, N. Y. Philh. Orch., 1906; 1907-1912 *condr.* Philh. Orch., Berlin; 1912 accepted post of *condr.* Cincinnati Symph. Orch.

## L

**Lachmund, Carl V.**, *pst., teacher.* b. Booneville, Mo., 1857. Went to Germany as a boy, received general education there; pupil at Cologne Cons. of Seiss, piano, in composition of Jensen and Hiller; later studied in Berlin with Moszkowski and Scharwenka, and Krell in composition (Paderewski a fellow-student); with Liszt at Weimar for three years; appeared as *pst.* in leading German music centres, winning the appreciation of public and critics; located in New York City as *pst.*, *condr.*, and teacher, founded Cons. Music, 1896; 1912, removed to Portland, Ore.; *condr.* string orch. for women; author of *Retrospections of Three Years' Study with Liszt*, embodying verbatim lessons given to the Weimar class (in press, 1912); compositions include several overtures, concert étude, *Valse impromptu*, Op. 12, *A Woodland Lullaby*, a *New Étude Method*, and songs.

**Lachaumé, Aimé**, *pst., dir.* b. Paris; came to New York in 1890, where he resided for a time, later returning to Paris; has conducted light opera and musical comedy, and has composed pantomimes, and other incidental music; ranks high as an ensemble player.

**Lahee, Henry Charles**, *author.* b. London, Eng., July 2, 1856. Father

was a well-known composer and pianist; began music study at an early age; chorister in St. Michael's, Tenbury, under Sir F. A. G. Ouseley; traveled extensively, 1873-79; 1879 came to U. S. and engaged in business; 1891-98 secretary N. E. Cons., Boston; 1899 established Boston Musical Bureau; author *Famous Singers, Famous Pianists, Famous Violinists, Grand Opera in America, The Organ and Its Masters, Grand Opera Singers of To-day*.

**Lassalle, Jean Louis**, *baritone.* b. Lyons, Dec. 14, 1847; d. Paris, Sept. 7, 1910. Entered Paris Cons., 1867; début at Liège, 1869; after engagements at several French cities he was called to the Paris Opéra, 1872-93; was also very popular in London; retired in 1894, and went into business, losing most of his savings; in 1901 began teaching, and became a professor of singing at the Cons. in 1903, which position he filled up to the time of his death; his singing was remarkable for beauty of voice and for charm of diction and phrasing.

**Lazarus, Gustave**, *compr.* b. Cologne, July 19, 1861. Studied music at the local Cons., pupil of Seiss, Jensen, and Wüllner; located in Berlin, teacher at Scharwenka Cons.; 1899 succeeded Emil Breslaur as *dir.*

Berlin Cons. and Sem. for piano teachers; compositions include two operas, suite for orchestra, chamber music, works for chorus and orchestra, part-songs, songs, and piano pieces.

**Leefson, Maurits**, *pst., cond.* b. Amsterdam, Jan. 26, 1861. Studied music with his father, later with Ferd. Hiller, Isidor Seiss, and Franz Wüllner; cond. *Liedertafel*, Cologne, 1883-87; came to U. S. in 1887, and accepted position as teacher of pfte. in Philadelphia Mus. Acad., where he remained until 1899, when he founded the Leefson-Hille Cons. in Philadelphia, of which he is dir.; compositions include works for piano, male chorus, and songs.

**Lehár, Franz**, *compr.* b. Komorn, Hungary, Apr. 30, 1870. Father bandmaster in the Austrian army; began to study violin at 5 at the Prague Cons.; studied composition with Fibich, and at 16 won recognition from Dvořák and Brahms with two sonatas; 1888 solo violinist at Barmen-Elberfeld theatre; a year later returned to Austria and entered the military service as a musician; 1890 became bandmaster at Losoncz, where he remained until the end of 1893, devoting much time to his first dramatic compositions; 1894-96 bandmaster at Pola; his early operas did not meet with success, and he turned his attention to operetta in which he was to win world-wide fame with his tuneful waltz opera, *The Merry Widow*.

**Lévy, Jules**, *cornet virtuoso*. b. in London about 1840. Began the cornet at an early age, mostly self-taught; joined Godfrey's Band when still a young man, and appeared first as a soloist at the Princess' Theatre in London, 1861; traveled over England and the Continent as a cornet virtuoso, coming to America in 1865; for more than thirty years, Lévy reigned supreme in his especial field, and was well known throughout America and Europe.

**Lewing, Adele**, *pst., compr.* b. Hanover, Germany. Family musical, grandfather A. C. Prell, a well-

known 'cellist; after graduating from local high school, made first public appearance at 14; later went to Leipzig studying with Reinecke and Jadassohn; decided to come to the U. S. and after a successful concert trip located in New York City; studied piano 3 years with Leschetizky and composition with Fuchs, in Vienna; compositions mostly for piano and voice; song, *Fair Rohtraut*, won *Musical Record* prize 1899; has written many lyrics.

**Lewis, Carrie Bullard**, *compr.* b. Boston, Dec. 26, 1865. Parents musical, brother, Frederic Field Bullard, a well-known composer; educated in public schools of Boston; studied piano with mother, later with Wm. H. Sherwood and his wife; in Europe 1890-92; married Leo R. Lewis, prof. Mus. Tufts Coll., 1892; published under her own name and the pseudonyms, Carrie Bullard and Caryl B. Rich, three collections of children's songs, two operettas for children, secular and sacred songs, part-songs, and anthems.

**Lewis, Leo R.**, *compr., educator*. b. Woodstock, Vt., Feb. 11, 1865. Father a minister and principal of a small college; moved to Boston 1867; L. was educated in Boston public schools, Tufts Coll., 1883-87, Harvard, 1887-89, with highest honors in music; studied music and languages in Europe 1889-92; instructor in French, Tufts Coll., 1892; prof. Hist. and Theory Mus., Tufts Coll., 1895, still retaining work in French; edited a large number of college musical publications, composed several cantatas and operettas for young people, a sonata for violin and piano, anthems, services, part-songs, etc.; with S. W. Cole, compiled valuable sight singing method, *Melodia and Harmonia*.

**Lhévinne, Joseph**, *pst.* b. Moscow, Dec. 14, 1874. Father was a member of the Roy. Op. Orch.; the boy studied in the Moscow Cons. first under Krisander, 1879-86, and from 1886-92 under Safonoff; first appearance in public at 8; in 1890 played the *Emperor* concerto of Beethoven, with Rubinstein conducting; began



concertizing in 1892; 1895 won Rubinstein Prize for piano-playing; 1897-98 in military service; 1902-06 prof. in Moscow Cons.; first visit to the U. S. Jan., 1906; permanent residence, Wannsee, a suburb of Berlin.

**Lipkowska, Lydia**, *sopr.* b. 1886, prov. of Poltava, S. Russia. Graduated from a girl's school at 17; entered St. Petersburg Cons.; two years later (1905) made début at Imper Th., St. Petersburg; Paris début in 1909, at the Châtelet and Opéra Comique; Boston Op. Co., Nov., 1909-1911.

**Lohse, Otto**, *condr.* b. Dresden, Sept. 21, 1859. Educated in the Dresden Cons., pupil of Draeseke, Wüllner, Richter (piano), and Fr. Grütz-macher (cello); 1877-79 'cellist in Dresden Court Orch.; 1880-82 piano teacher in mus. sch. at Wilna; 1882-89 *condr.* at municipal theatre, Riga; 1893-95 *condr.* Hamburg Th.; 1894 *condr.* German opera season, London; 1895-97 in U. S.; 1897-1904 *condr.* municipal theatre, Strassburg; 1901-04 *dir.* German opera season, London; 1904 opera *condr.* at Cologne; composed an opera *Der Prinz wider Willen* (Riga, 1890) and many songs; married Katharina Klafsky, soprano, 1895.

**Lombard, Louis**, *compr., author.* b. Lyons, France, Dec. 15, 1861. Studied music at the Nat. Cons., Marseilles, being admitted at 9 years of age; came to the U. S. in 1876, played in orchestra, in concerts, and filled positions as *condr.* of opera companies; in 1886 traveled in Europe for a time, and then returned to the U. S.; studied law at the Columbia Univ. but did not practice; went to Utica, N. Y., and founded a successful cons. of music; 1896 sold the school, went to New York City, and began financial operations in Wall St. amassing a large fortune; 1899 married a daughter of Thomas Allen, a railroad builder and magnate in the Western States, and retired from business life; removed to Paris and shortly after purchased the famous Trevano Castle, in Switzerland, where he gives

orchestral concerts and opera representations the greater part of the year, frequently appearing as *condr.*; composed in nearly all forms, a grand opera, a light opera, many orchestral pieces and nearly one hundred songs; author of *Observations of a Bachelor*, *Observations of a Traveler*, *Observations of a Musician*, *The Art Melodious*, *The Vicious Virtuoso*, published in four languages.

**Longy, Georges**, *oboist.* b. Abbeville, France, 1868. Began the study of music at 5, piano, violin, and oboe; 1882 entered Paris Cons.; 1886 won first prize for oboe playing; 1887 member of Op. Comique Orch.; 1880 soloist with Colonne Orch.; 1895 reëstablished a society for the cultivation of chamber music for wind instruments; 1898 came to Boston as first oboist of the Boston Symph. Orch.; 1900 founded the Longy Club whose concerts of chamber music for wind instruments are much appreciated by music lovers in Boston and other cities.

**Lorenz, Edmund Simon**, *compr., author.* b. near North Lawrence, O., July 13, 1854. Educated in High School, Toledo, O., Otterbein Univ., O., Yale Divinity School, with graduate work in Germany; largely self-taught in music; began writing simple tunes for church and Sunday-school at 17, easy church anthems at 19; compiled a large number of books for Sunday-school and church use, which have had a large sale; pres. Lebanon Valley Coll., Pennsylvania, 1887-89; owing to nervous breakdown was compelled to give up career in the ministry and educational work; began publishing music for church and Sunday-school, 1890, at Dayton, O.; 1894 issued *The Choir Leader*, 1897 *Choir Herald*, and *Der Kirchenchor*, monthly choir magazines for popular chorus choirs; has edited a large number of anthem collections, written cantatas and special services for religious occasions; lectured on church music before theolog. seminaries; author of *Practical Church Music* (1909).

**Loret, Clément**, *compr., orgt.* b. Termonde, France, 1833; d. Bois

Colombe, Feb., 1909. Son of orgt. and org. builder; studied at Brussels Cons., organ with Lemmens, and theory with Fétis; took first organ prize; orgt. at Paris churches, and enjoyed high repute as a teacher; compositions include études, organ music, pieces for piano, and songs; transcribed for organ Handel's concerts for organ and orch.

**Lunn, Charles**, *teacher of singing*. b. Birmingham, Eng., Jan. 5, 1838; d. London, Feb. 28, 1906. Studied singing in Italy; a fine singer, and later a successful teacher; lived and taught in Birmingham, 1867-95; after that, until his death, in London; author of an important contribution to the literature of singing, *The Philosophy of Voice* (1874, 10th ed. 1906).

**Lutkin, Peter Christian**, *compr., orgt.* b. Thompsonville, Wis., March 27,

1858. Parents musical; educated in public grammar and private schools in Chicago; boy chorister; studied organ, and received appointment as organist, 1872; studied organ with Eddy, theory with Gleason; went to Berlin, 1881, studied piano with Raff, organ with Haupt, composition with Bargiel; entered Roy. High Sch. Music for a time; spent one year in Vienna with Leschetizky, followed by period in Paris where he studied piano composition with Moszkowski; returned to Chicago; was orgt. and choirmaster in Chicago churches; dir. theoretical dept. Amer. Cons. Mus.; dir. of Mus., Northwestern Univ., Evanston, 1891; dir. of choral societies; organized, 1909, North Shore Music Festival; lecturer on church music at several theological seminaries; compositions mostly for church use; musical editor of M. E. Church hymnal; author of *Music in the Church*.

## M

**Macmillen, Francis**, *vlr.* b. Marietta, O., Oct. 14, 1885. Began to study music at an early age, piano and violin, the latter with Bernhard Listemann, in Chicago; went to Berlin at 10 years of age, studied with Markees at the Royal High Sch. Mus.; 1900 with Thomsor at Brussels; 1902 shared first prize for violin playing, also won another prize for playing; played in public with success in Brussels and other cities of the Netherlands; London, 1903; in U.S., seasons of 1906-07, 1910-11.

**Manchester, Arthur Livingston**, *teacher, author*. b. Burlington Co., N. J., 1862. Parents good amateur musicians; educated in public schools, and at Pennington Sem.; began music study at 8, orgt. at 13, also teaching; studied with Zeckwer and Gilchrist in Philadelphia, 1879-82; later singing with Frederick Bussman and F. H. Tubbs; dir. music at Beaver Coll., 1882-86; later Clarion State Norm. Sch. and Martha Washington Coll.; assoc. ed. *Étude*, 1893-96; ed. *Musician* 1896-1901; with

Oliver Ditson Co. 1901-04; dir. music dept. Converse Coll. 1905-1913; mus. dir. S. Atlantic States Mus. Fes.; 1913 dir. dept. of mus. S. W. Univ., Georgetown, Tex.; author of *Twelve Lessons on the Fundamentals of Voice Production*, *State of Music Education in the U. S.*

**Mandyczewski, Eusebius**, *historian, critic*. b. Czernowitz, Aug. 18, 1857. Studied music with R. Fuchs and Nottebohm in Vienna; gave up his university course in 1880 and turned to music; 1887 chorus master to the Vienna Singakademie and archivist to the Gesellschaft der Musikfreunde; teacher of theory of music at the Cons. 1897, 1900 of history of music; 1897 received the degree of Doctor of Music from Leipzig Univ. for his services to the complete edition of Schubert's works; musical adviser to the department of education; completed Pohl's *Haydn*, and revised the complete edition of Haydn's works.

**Mannes, David**, *vlr.* b. New York, 1866; commenced music study at



nine years of age; educated in public schools of New York; studied with de Ahna, 1891, with Halir, 1892-93, Ysaye, 1903; began professional work in New York, first with dance orchestra, then with theatre orchestra, 1891 with New York Symphony Orchestra under Walter Damrosch, concert-master, 1900-12; organized Mannes Quartet; director N. Y. Music School Settlement and adviser to Music School Settlement for colored people, founded 1911; with Mrs. Mannes gives popular sonata recital series.

**Manen, Joan, vlt.** b. Barcelona, March 14, 1883; began study of music before he was 4, father, a skilled amateur, teaching him violin and piano; later studied with a pupil of Alard, and made a concert tour as a "wonder-child," coming in contact with many distinguished violinists and learning from them; has composed for violin and orchestra, and two operas, *Jeanne de Naples* and *Acte*.

**Marshall, John Patton, compr., orgt.** b. Rockport, Mass., Jan. 9, 1877. Educated in public schools of Rockport and Gloucester; studied music at Boston, under Lang, Chadwick, MacDowell, Norris, and Wallace Goodrich; orgt. St. John's Church, Boston, 1896-1905, First Ch. 1909-; Prof. Mus., Boston Univ., 1903, which position he still fills (1914); dir. of music, Middlesex School, Concord, Mass., 1902-1912; lecturer in music, Mass. Univ. Extension, and Lasell Inst., 1911-12; published a syllabus of a *Course in Musical History and Music Appreciation*; compositions include songs and piano pieces.

**Martin, Hugh Whitfield** (called Riccardo), *tenor*. Studied singing in New York, in Paris with Sbriglia, Escalais, Jean de Reszké, and Lombardi in Florence; début at Municipal Opera, Nantes, 1904, taking the name Richard, afterward changed to Riccardo; went to Italy to study; Italian début at Vienna, Nov. 4, 1905; engaged at Odessa, 1905-06, and also at Lisbon during carnival season, 1905-07; engaged with San

Carlo Op. Co. and sang with great success in American cities; first appearance in the U. S. at New Orleans, Nov. 27, 1906; engaged with Metropol. Op. Co., New York; Covent Garden, London, season 1910.

**Mathews, Blanche Dingley, teacher.** b. Auburn, Me., May 27, 1873. Parents musical; educated in public schools, Auburn and Lewiston; studied music with local teachers; then with Barth in Berlin, MacDowell and Busoni in Boston, W. S. B. Mathews in Chicago; began professional activity in Chicago in 1901, gradually beginning to specialize in the training of teachers; located in Denver, Col., 1910; compiled *Child's First Grade*; author of *Harmonic Ear Training*.

**Matthay, Tobias Augustus, teacher.** b. London, Feb. 19, 1858, Father a teacher of languages; began the study of music at 6, entered Roy. Acad. Mus. 1871; 1872 won Stern-dale Bennett Scholarship; studied under Bennett, Sullivan, and Prout in composition, piano under MacFarren; teacher of piano at Roy. Acad. Mus. 1876, prof. 1880; founded Matthay Pfte. Sch. of which he is dir.; has composed works for orch.; chamber music, songs and pfte. pieces (*Elves, Love-Phases, Prelude and Studies*, Op. 16); published *Act of Touch*, 1903, *First Principles of Pfte.-Playing, Some Commentaries on Piano-Playing, Relaxation Studies, Double Thirds, Scales, and Their Mastery, The Fore-Arm Rotation Principle, The Child's First Steps in Piano-Playing*; in preparation (1913) *The Laws and Teaching of Interpretation*.

**Mattioli, Lino, compr., 'cellist, teacher of singing.** b. Traversetolo, near Parma, Italy, 1853. Father a good amateur vlt.; M. was educated in the village school; entered the Royal Cons. at Parma, in 1865, completing an eight years' course in four, studying composition, piano, 'cello, and singing; in 1870 began professional work as 'cellist in the theatres of various Italian cities, notably Genoa, Florence, Rome, and Milan;

later made a concert tour through India; in 1882 played 'cello in quartet engagements in Italy with Joachim; 1883 came to New York as solo 'cellist in the orchestra of the Abbey-Grau Co.; in May, 1884, went to Cincinnati as 'cellist, and teacher of singing in the Coll. of Mus., where he is still engaged; among his pupils may be mentioned Mary Hissem de Moss, soprano, Carl Gantvoort, baritone, and Wm. Ebann, 'cellist; well-known compositions are the songs *Where Love Abides*, *Ave Maria*, and *Berceuse* and *Danse montagnarde* for 'cello.

**Matzenauer, Margarethe**, *contralto*. b. Hungary. Father an orchestral cond.; mother an opera singer; began study of music as a child; début as *Puck* in *Oberon* at Strassburg, where she remained for three years; went to Hofoper at Munich, has sung at Bayreuth; with Metropolitan Op. Co., season 1911-12; at the close of the New York engagement went to the Stadt Th., Hamburg, with privilege of visiting United States for two seasons; in addition to her admirable work as a singer she is an actress of unusual force and intensity; married Ferrari-Fontana, operatic tenor, 1912.

**Mengelberg, Josef Willem**, *condr.* b. Utrecht, March 28, 1871. Educated in local schools and under local musicians, later studied at the Cologne Cons., pupil of Wüllner, Seiss and Jensen; 1891 cond. at Luzerne, 1895 cond. Concertgebouw Orch., Amsterdam, 1898 also of the vocal society, Toonkunst; 1907 he added to his other professional work the direction of the Museum Concerts and the Cäcilienverein of Frankfort; he is also a very capable pianist, and has a small number of compositions to his credit.

**Miersch, Paul Frederic Theodore**, *compr.*, 'cellist. b. Dresden, Jan., 1868. Son of Carl Friedrich Miersch, a portrait painter and scientist; educated in public schools of Dresden; pupil at Royal Cons., Munich,

'cello with Joseph Werner, composition with Rheinberger, 1883-87; came to U. S. and located in Washington, D. C., as teacher and soloist, 1888; N. Y. Philh. Club, 1891-92; solo 'cellist N. Y. Symph. Orch. 1898 to present (1914). 1892-98, in same capacity with Metropol. Op. House Orch.; compositions include pieces for orchestra, 'cello and violin, 'cello and piano, and songs.

**Mildenberg, Albert**, *compr.* b. Brooklyn, 1877. Educated in École de ville, Paris; studied music with Joseffy in New York, Joseph Jemain, in Paris, Martucci, and Carignani in Milan; dir. of mus. dept. of several schools near New York City; 1907-1909 in Paris, dir. Société symphonique; 1908 opera accepted for performance at Imper. Op. House, Vienna; 1909 director New York School of Opera; compositions in all forms, principally vocal and operatic, and include three grand operas, four light operas, many songs (*The Violet*, *Ich liebe dich*), and piano pieces (*Intermezzo "Astarte," Waterways of Venice*).

**Morena, Berta**, *sopr.* b. Würzburg, Germany, Jan. 27, 1878. Studied singing at Munich with Mme. Sophie Röhr-Brajnin, and with Mme. Regina de Sales, at London; début at Munich Court Theatre, with which she is still connected; first American appearance at Metropolitan Op., N. Y., March 4, 1908; sang with same company in later years.

**Mugellini, Bruno**, *psst.*, *compr.* b. Picena, Italy, Dec. 24, 1871; d. Bologna, Jan. 15, 1912. Favorite pupil of G. Martucci, under whom he studied, beginning in his sixteenth year; succeeded Martucci as director of the Liceo Musicale on the latter's death; he was highly esteemed as a pianist throughout Europe, particularly in Berlin; his compositions include a symphonic poem for chorus and orchestra, *Alle fonti del Clitumno* (1889), a quintet, a sonata for 'cello and piano, and an opera, *Catullo*.



**Myer, Edmund J.,** *teacher, author.* b. near Gettysburg, Pa., Jan. 21, 1846; father was a tenor singer; general education in Wyoming Sem., Kingston, Pa., and Dickinson Coll., Williamsport, Pa., 1860-65; musical education in Philadelphia and New York; began professional activity in New York City, in 1878, as church and concert singer and teacher; teacher at Nat. Summer Sch., Lake

Chautauqua; 1906 moved to Seattle, Wash.; author of *Truths of Importance to Vocalists* (1883), *The Voice from a Practical Standpoint* (1886), *Voice Training Exercises* (1887), *Vocal Reinforcement* (1891), *Position and Action in Singing* (1897), *The Renaissance of the Vocal Art* (1902), *A Vocal Instructor*; contributed to leading musical journals.

## N

**Newman, Ernest,** *critic, author.* b. Liverpool, Nov. 30, 1869. Prepared for Indian Civil Service, then entered business, not commencing musical work until 1903, when he became a teacher at the Midland Inst., Birmingham; 1905 critic for *Manchester Guardian*, 1906 for *Birmingham Daily Post*; author of *Gluck and the Opera* (1895), *Study of Wagner* (1899), *Musical Studies* (1905), *Wagner and Elgar in the Music of the Masters* series (1906), *Hugo Wolf* (1907), *Richard Strauss* (1908), translation of Schweitzer's *Bach* (1912); he has in preparation, at the time of this writing a second volume of the *Musical Studies*, a new work on Wagner, and a history of music; during his business career he published several books dealing with financial questions.

**Noack, Sylvain,** *vl.* b. Rotterdam, Aug. 21, 1881. At first intended to become a pst. but decided to devote himself entirely to the violin when he was 14; first teacher was André Spoor; 1898 entered Amsterdam Cons., studied under Elderling and

was a member of the Concertgebouw; won first prize at the Cons. 1900; 1903 teacher in the Cons.; 1905 located at Rotterdam, giving much time to chamber music and traveling as a virtuoso; 1906 concert-master Aix-la-Chapelle Orch.; 1908 second concert-master Boston Symph. Orch.

**Noble, Thomas Tertius,** *orgt., compr.* b. Bath, 1867; studied music at an early age; appeared in public at 11; orgt. at Colchester at 14; 1889 entered Roy. Coll. Music, London, pupil of Parratt, Stanford, and Bridge; later studied with Rheinberger, at Munich; 1890 asst. to Stanford, at Trinity Coll., Cambridge; 1893 orgt. at Ely Cathedral; orgt. York Minster, 1897-1913; 1913 accepted position at St. Thomas' Church, New York; founded York Symph. Soc., 1898; 1910 revived York festivals, for which he composed the *Pageant Music*; other compositions are incidental music to Aristophanes' *Wasps*, an opera, *Kilibergs*, *A Festival Cantata*, *Gloria Domino*, pieces for organ, anthems, services, etc.

## O

**Oldberg, Arne,** *pst., compr.* b. Youngstown, O., July 12, 1874. Studied music with American teachers; 1893, in Vienna under Leschetizky; later studied composition with Rheinberger at Munich; 1899 returned to U. S.; accepted position as teacher in school of music connected with

Northwestern University, Evanston, Ill.; compositions include 2 symphonies, 2 overtures, a theme and variations for orchestra, concertos for piano, organ, horn, chamber music, a song cycle for contralto and orchestra, and pieces for piano.

## P

**Parlow, Kathleen**, *vl.* b. Calgary, Alberta, Canada, 1890. Mother played the violin; family moved to San Francisco; began study of violin at 5 years of age, gave concerts at 7; pupil of Henry Holmes, an English violinist, residing in San Francisco; played in London several times in 1905; through the patronage of certain wealthy music lovers was enabled to study with Leopold Auer, at St. Petersburg; 1907 played successful concert engagements in Belgium, Copenhagen, St. Petersburg, several German cities, and England; won great praise on her first tour of the U. S., season of 1910-11.

**Patton, Willard**, *compr.* b. Milford, Me., May 26, 1853. Father a good amateur musician; studied music in Boston and New York, and later made extensive original studies and research; graduated from High Sch., and continued his literary studies privately; began professional career in Bangor, Me., produced an operetta in 1882; appeared in public as singer and conductor, organized the Handel Society; removed to Minneapolis, 1883, becoming active as teacher, choirmaster and conductor; organized Philharmonic Club, 1898; compositions include an oratorio, *Isaiah*, an opera bouffe, *La Fianza*, a grand opera *Pocohontas*, to which he supplied the libretto, and other smaller works.

**Pratt, John Haraden**, *compr.* b. Freeport, Me., Nov. 20, 1848. Father,

Simeon P., was a teacher of country singing schools; 1869 went to Portland, Me., and studied with G. W. Marston; 1873 removed to California to take up professional work in Oakland and San Francisco; 1876-78 studied harmony and counterpoint with John P. Morgan, then living in California; 1879 went to Leipzig and studied with Jadassohn, A. Richter, Wenzel, Coccius, and Zwintscher; 1881 returned to San Francisco; orgt. and teacher in San Francisco; active in educational musical work in his state; compositions mostly vocal.

**Presser, Theodore**, *music publisher.* b. July 3, 1848, at Pittsburgh; clerked in a music store, studied music, taught several years, spent two years in study at Leipzig Conservatory; in 1883 in Philadelphia, established an educational musical journal, *The Etude*, around which has since been built a large music publishing business.

**Proctor, George William**, *pst.* b. Boston, Mass., Dec. 18, 1875. Father a musician; educated in the public schools of Boston; famous as a boy chorister; principal piano teacher was Leschetizky at Vienna; began professional career in the U. S., season of 1896-97; has played in most of the cities of the U. S., and with the leading orchestras and quartets; gave concerts in Europe; teacher of piano at the New England Cons., Boston.

## R

**Radoux, Jean Théodore**, *compr.* b. Liège, Nov. 9, 1835; d. there, Mar. 20, 1911. Father was a gunsmith and a fine musical amateur; studied at the local cons., and with Halévy at Paris; 1859 won the *Prix de Rome*; applied himself diligently to composition and musical pedagogy; 1856, teacher of bassoon in Cons.; 1872 appointed dir.; composed 2 operas, 2 one act operettas, 2 oratorios, and several smaller choral works, as well as some important orchestral pro-

ductions, many songs, and choruses; published *Solfèges de concours*, and a book on the life and works of Vieuxtemps; with Gevaert and Benoit he was responsible for the Belgian musical renaissance.

**Rains, Leon**, *bass.* b. New York, Oct. 1, 1870. Sang in public at 12 as a boy soprano; took up a business career, but continued musical and dramatic work after his voice had changed; studied with New York



teachers; scholarship, 1891, at Nat. Cons., New York; pupil of Oscar Saenger, three years; 1896 in Paris, with Bouhy; 1897 with Metrop. Opera Co., New York; continued summer study with Bouhy, and in 1899 engaged at Dresden Opera; also does some private teaching (Van Hoose, a pupil); has considerable skill as a painter; lives in Dresden.

**Reckendorf, Alois, teacher.** b. Trebitsch, Moravia, June 10, 1841; d. Leipzig, Apr. 10, 1912. Studied music at Leipzig Cons., 1865-67, having previously pursued scientific studies at Vienna and Heidelberg; teacher of piano and theory at Leipzig Cons. 1877-1912, Wilhelm Bachaus among his pupils; composed a few piano pieces and songs.

**Reed, William, orgt., compr.** b. Montreal, Sept. 9, 1859. Mother was musical; educated at choir school of St. John the Evangelist, Montreal; Oxford Univ. 1878-82; musical education at Montreal and in England, studying organ, piano, violin and composition; began musical career as orgt. of Ch. St. John the Evangelist, 1873; orgt. at Keble Coll., Oxford, during stay at Univ.; since 1882 orgt. in Canada, mainly in Montreal and Quebec, making his home in the latter city, as teacher and composer; has written much church music, cantatas, anthems, etc., secular part-songs, and organ music; contributed articles to the musical press of the U. S. and Canada.

**Rivière, Jules, cond.** b. Aix-en-Othe, Nov. 6, 1819; d. Colwyn Bay, England, Dec. 27, 1900. Educated in Paris; came to London as a protégé of Jullien, and succeeded him as cond. at Covent Garden; was also mus. dir. of other organizations and of concert series in the large provincial cities; published *My Musical Life and Recollections*, 1893.

**Rhys-Herbert, William, orgt., compr.** b. Resolven, South Wales, 1868. Sang as a boy and filled an organ position while still in his youth; studied piano with local teachers, and theory and organ with Dr. Karn, London Coll. Mus.; gained

degrees Mus. Bac., later Mus. Doc. from Trinity Univ., Toronto; orgt. Hennepin Ave. Minneapolis, M. E. Ch., 1899-1911; 1911 went to the Ch. of the Redeemer; composed successful operettas, *Sylvia*, *Nautical Knot*, and *Bulbul*, and a cycle of sacred cantatas, *Bethlehem*, *The Nazareth*, *Bethany*, *Calvary*, and *Olivet*.

**Rothwell, Walter Henry, cond.** b. London, 1872. Father was English, mother Austrian, and a prominent pianist; began music studies at 9 in Roy. Acad., Vienna, piano, history of music, and composition; won first prize and gold medal at 16; after graduation continued studies with Epstein in piano, Fuchs in composition, and Bruckner in harmony and counterpoint; later he went to Munich and studied with Thuille and Van Schillings; 1889 concertized in Austria and Germany as pst.; 1885 asst. cond. at Hamburg opera under Mahler; after engagements in several opera houses in Germany and Austria cond. at opera in Amsterdam, 1903; 1904 came to U. S. to conduct *Parsifal* for H. W. Savage and also gave first production of *Madam Butterfly* in U. S.; 1908 cond. St. Paul Symph. Orch.

**Ruffo, Titta, baritone.** b. in Tuscany, spending boyhood in Rome; father an artist in iron and bronze, the boy following the same line, even while he was a pupil at St. Cecilia Cons.; was told he had neither voice nor dramatic ability for an operatic career; later tutored by his brother, Ettore, he showed great promise; début at the Costanzi Th., Rome, as the *Herald in Lohengrin*; first success was at Catania, as *Renato* in *Un ballo in maschera*; then followed engagements in various European cities; with Metropolitan Opera Co., N. Y., 1912-13 and following season; he is an ardent student of Shakespeare; family name is Titta.

**Runciman, John, critic.** Since 1894 music critic for the London *Saturday Review*, editor and publisher of *The Chord* and the *Musicians Library*; author of *Old Scores and New Readings*, a collection of essays which previously appeared in various magazines.

## S

**Sammarco, Mario**, *baritone*. b. Palermo, 1872. Pupil of Cantelli, an opera singer; début at a Milan theatre, going later to the famous La Scala; as his reputation became fixed he appeared in the leading European cities and in South America; New York début Feb. 1, 1907. Manhattan Op. House; he created a number of baritone rôles, among them Franchetti's *Germania*, and Leoncavallo's *Zaza*; decorated by Italian, Spanish, and Portuguese rulers.

**Saunders, Joseph Gordon**, *teacher*. b. London, 1837; died there, Jan. 17, 1912; Mus. Doc. Oxford Univ. 1878; a founder of Trinity College, London, teacher of pfte., harmony, and cond. ensemble class; author of *Examples in Strict Counterpoint* and *Fingering and Phrasing*; composer of church music, studies for pfte. and organ, part-songs, etc.

**Scheidemantel, Karl**, *baritone*. b. Weimar, Jan. 21, 1859. Educated in his native city, pupil of Bodo Borchert; 1878-86 attached to Court Theatre; studied with Stockhausen during summer of 1881-83; 1886 engaged at Bayreuth as *Amfortas* in *Parsifal*; the same year was engaged for the Dresden court opera; in 1909 he brought out, with success, a revised version of Mozart's *Così fan tutte*; published *Stimmbildung*, 1907-08.

**Schiller, Madeline**, *pst.* b. London, 1851(?), d. New York, July 3, 1911. Pupil of Isaacs, Benedict, Hallé, and Moscheles; début at Gewandhaus, Leipzig; tours in England, Australia, and U. S.; married M. E. Bennett, of Boston; taught in that city for several years, and then again took up concert work until a severe illness left her with a dread for public appearance; removed to New York where she enjoyed a high reputation as a teacher

**Schott, Anton**, *tenor*. b. Burg Staufenneck (Swabian Alps), 1846; d. Stuttgart, Jan. 9, 1913; served in

the army, including Franco-Prussian campaign, studied singing and made début at Munich, at the close of 1871; 1872-75 at Berlin Court opera as well as at Schwerin; 1877-80 at Hannover; 1882 member of Neumann's traveling Wagner Co.; 1883-84 member of Metropol. Op. Co., N. Y., later went to Pacific Coast, remained there as teacher until 1902, when he returned to New York, soon afterward going back to Würtemberg, Germany.

**Schmidt, Arthur P.**, *music publisher*. b. Altona, Germany, April 1, 1846; came to United States in 1866, locating in Boston where he entered the music business of George D. Russell and Co.; in 1876 he established a business of his own, which now has branches in New York and Leipzig; he has contributed largely to progress of music in the U. S. by the publication of the works of American composers, notably MacDowell, Foote, Chadwick, Mrs. Beach and others.

**Schmitt, Florent**, *compr.* b. Blamont (Lorraine), Sept. 28, 1870. Father was a musician, greatly interested in church music and hostile to Wagner; first studies in music at Nancy, under Hess, orgt. at Cathedral, and in harmony with Sandré, director of local Cons.; 1889 entered Paris Cons.; studied harmony with Dubois, Lavignac, Massenet, and Fauré; 1900 won *Prix de Rome*; following his stay in Italy he traveled in Europe, North Africa, and Turkey, collecting impressions for his later works; now makes his home in Paris; his compositions show the influence of Chabrier and Debussy; important works are *La Tragedie de Salomé* (1911) for orchestra, *Psalm XLVI*, a quintet for piano and strings (1909), piano pieces (*Musiques intimes*, *Nuits Romaines*, *Lucioles*, *Rhapsodies*), songs with orchestral accept., and for four voices, Op. 39.

**Schoenberg, Arnold**, *compr.* b. Vienna, Sept. 13, 1874. Studied music with his brother-in-law, Alexander von



Zemlinsky; continued his studies alone, sedulously devoting himself to the works of Bach, Mozart, and Beethoven; later was deeply influenced by Brahms, and in a less degree, by Mahler; 1902 went to Berlin as prof. of composition at the Stern Cons.; 1903-11 he was again in Vienna working at composition and bringing his compositions before the public; in 1911 he returned to Berlin where he now lives; his first quartet, *Verklärte Nacht*, was not well received at first but has gained in appreciation since then; his later works have aroused extreme opposition in all cities where they have been performed, yet he has a small circle of enthusiastic followers; published a harmony text-book, *Harmonielehre*.

**Schuecker, Heinrich**, *harpist*. b. Vienna, 1868; d. Boston, Apr., 1913. Father a member of the Imperial and Roy. Op., Vienna; educated in a local coll.; studied at Vienna Cons. six years; came to Boston as harp soloist of the Symph. Orch., 1888, with which organization he was connected until his death; teacher of harp playing at the N. E. Cons., Boston; trained a large number of pupils.

**Scott, Cyril Meir**, *compr.* b. Oxtou, England, Sept. 27, 1879. Studied piano in England; at 17 went to Frankfort, Germany, and studied composition, etc., at the Hoch Cons. under Iwan Knorr; belongs to the ultra-modern school of composers; has written in various forms, a symphony, 2 rhapsodies, *Christmas overture*, and other work for orchestra; a sextet for piano and strings, Op. 26, string quartet, Op. 28, quintet for piano and strings, Op. 57, are among his chamber music works; *La belle dame sans merci* for soprano, baritone, and orchestra and *Helen of Kirkconnel* for baritone and orchestra; his piano music is in the Debussy style; has written charming songs, notably some settings of old English lyrics.

**Scott, Henri**, *bass*. b. Coatesville, Pa., Apr. 8, 1876. Showed musical incli-

nations at an early age, filled choir positions in Philadelphia churches, and studied with local teachers; later in New York, where he studied with Saenger; gained a fine reputation as an oratorio and concert singer, and also appeared in *Aida* and *Faust* with a Philadelphia amateur opera company; after a concert tour with Caruso he was engaged by Hammerstein for the Manhattan Op. Co.; when this was closed he went to Italy and was successful there in various operas; returned to U. S., and became a member of the Chicago Op. Co.

**Scotti, Antonio**, *baritone*. b. Naples, 1866. Intended for the priesthood his fine voice attracted attention and he was drawn to the career of a singer; studied first with Mme. Paganini (niece of the famous violinist), and later with F. Lamperti; début at Malta in *Aida*; appeared at Milan, Turin, and Verona; 1891 with Tamagno's company in S. America; returned to Europe, sang at Madrid, one year, three years in Russia; Covent Garden, London, 1899; New York 1900-01; since then member of Metropol. Op. Co.; repertoire is large, especially strong in modern works.

**Seifriz, Max**, *condr.* b. Rottweil, Oct. 9, 1827; d. Stuttgart, Dec. 20, 1885. Pupil of Täglichsbeck, at Hechingen, where S. became violinist of the ducal orchestra in 1841; 1849 violinist at the city theatre, Zürich; 1854 court conductor at Löwenberg; after the death of his patron, in 1869, he removed to Stuttgart, becoming court music director in 1871; composed a symphony, an overture, incidental music to *Jungfrau von Orleans*, and many part songs for men's voices; with Edmund Singer published a violin method.

**Severn, Edmund**, *vl.*, *compr.* b. Nottingham, Eng., Dec. 10, 1862. Parents came to the U. S. in 1866; father a violinist and teacher, and in his mother's family were several violinists; received general education in public schools of Hartford, Conn.; studied violin with father, and in 1879, 1884-86 with Liste-

mann, Boston; studied with Wirth, in Berlin, 1888-90; self-taught in composition as a young man, studied with Philipp Scharwenka in Berlin, 1888-90; and with G. W. Chadwick, in Boston, 1890-91; began professional activity in Hartford as player and teacher; leader of own orchestra, 1879, cond. of various organizations; organized str. qt.; cond. of choral organizations; removed to New York, 1897; compositions for orchestra include an overture, symph. poem, concerto for violin, chamber music, pieces for violin, a cantata, and some piano pieces.

**Shackley, Frederick N.,** *compr.*, *orgt.* b. Laconia, N. H., Oct. 25, 1868. Educated in public schools of Lewiston, Me.; studied music in Boston under Homer Norris, G. W. Chadwick, S. B. Whitney, and Warren A. Locke; began professional work at Lewiston and Auburn, Me., 1885; *orgt.* St. John's Episc. Theol. Sch., Cambridge, Mass., 1892-94; *orgt.* Ch. Messiah, Auburndale, 1894-96; *orgt.* Ch. Ascension, Boston, Mass., since 1896; published compositions over 100, and include the cantata, *A Song of Praise*, many anthems, and sacred songs, organ arrangements of works of MacDowell, Tchaikowsky and others.

**Shepherd, Arthur,** *compr.* b. Paris, Idaho, Feb. 19, 1880. Father and mother musical although without regular training; educated in local schools; musical education at N. E. Cons., Boston, Mass., 1892-97, piano with Carl Faelten, harmony with Benjamin Cutter, counterpoint and composition with Goetschius, and Chadwick; began professional career at Salt Lake City teaching piano, conducted theatre orch. and Salt Lake Symph. Orch. until 1908, when he came to Boston as teacher of harmony and counterpoint at N. E. Cons.; cond. several musical organizations; compositions include symph. poem, overture, and suite for orchestra, large choral works, a pfte. sonata and smaller pieces, songs, etc.; won Paderewski Prize with *Overture joyeuse*, Nat. Fed. of

Women's Mus. Club Prize, with pfte. sonata, Op. 4, and song, *The Lost Child*.

**Singer, Edmund,** *vl.* b. Totis, Hungary, Oct. 14, 1830; d. Stuttgart, Jan., 1912; Pupil of Ellinger and Kohne in Pesth; after a concert tour at the age of 11 went to Vienna and spent a year under Böhm; a series of concerts in Paris was very successful; 1846 solo violinist at Pesth Th.; again started on tours and settled in Weimar, 1854-56, as concertmaster; from that time until death, in Stuttgart as concertmaster and prof. of vln. at the Cons.; enjoyed great repute as a teacher; with Seifriz published a *Violinschule*.

**Sinigalia, Leone,** *compr.* b. Turin, Aug. 14, 1868. Studied composition with Bolzoni at the Liceo Musicale Giuseppe Verdi; later continued his studies with Mandyczewski at Vienna; in this city he made the acquaintance of Goldmark and Dvořák, and was taken as a pupil by the latter; compositions include works for orchestra, chamber music for strings and for wind instruments, a concerto, a *Rhapsody*, and a *Romance* for violin and orchestra, songs, and choral works.

**Sleeper, Henry Dike,** *orgt.* b. Patten, Me., Oct. 9, 1865; student at Harvard, 1885-87; grad. Hartford Theol. Sem., 1891; studied music at Worcester, Mass., Hartford, Conn., Chicago, Philadelphia, and London; instr. mus. at Beloit Coll., Wis., 1891-94; prof. mus., Georgetown Coll. (Ky.), 1894-95; Univ. Wisconsin, 1895-98; instr. and prof. mus. Smith Coll., 1898 to present (1914); *orgt.* in various churches; composed music for organ and church service.

**Slézak, Leo,** *tenor.* b. Schonberg, Austria, 1874. Showed musical talent as a boy; at 22 was well-known in Austria and Germany as an opera singer; won his first great success at Berlin, as *Lohengrin*, being engaged at the Royal Opera; 1900 was at Covent Garden; 1901-08 at Vienna; 1908 went to Paris to study with Jean de Reszké; first appearance in New York, Nov. 18, 1909;



also successful in concert engagements; his voice is unusually powerful and fine in quality.

**Smolian, Arthur**, *critic*. b. Riga, Dec. 3, 1856; d. Leipzig, Nov. 5, 1911. Pupil of Rheinberger, Wüllner, and Bärmann, at Munich; cond. at Kroll's, in Berlin, Basel, and Stettin, and of a choral organization in Leipzig, at the same time active as a teacher and critic for Leipzig papers; 1884-90 in Wiesbaden; 1890, teacher at Carlsruhe Cons., and critic for a local paper; 1901 critic *Leipzig Zeitung*, editor *Musikführer* and *Opernführer*, for which he wrote many most valuable analyses; also edited *Neue Musikalische Presse*, contributed musical articles to Brockhaus' *Konversations-Lexikon*; wrote *Von Schwinden der Gesangeskunst* (1903), *Stella del Monte* (after Berlioz memoirs); a well known contributor in late years to *Signale*; composed a number of pleasing songs and part-songs.

**Sonneck, Oscar George Theodore**, *historian, author*. b. Jersey City, N. J., Oct. 6, 1873. Educated in public schools, Hoboken, N. J., German gymnasia, Univ. Heidelberg, 1893, Munich, 1893-97, studying principally psychology, æsthetics, and history of music; began study of piano at 5 years of age; while in Germany continued music studies at Kiel, Frankfort with Kwast, composition at Munich with Sachs, instrumentation with Knorr at Frankfort, conducting at Sondershausen, 1898; pianistic career closed on account of injury to hand, and attention centered on theoretical subjects; chief of Division of Music, Library of Congress, since Aug., 1902; published a few compositions while in Germany; Mr. Sonneck's contributions to the history of the music of the U. S. and the bibliography of music are extremely valuable; among them are *Scheme for Classification of Music and Literature of Music*, 1904, *Francis Hopkinson and James Lyon*, 1905 (two studies in early American music), *Bibliography of Early Secular American Music*, 1905, *Early Concert Life in America*, 1907, *Early Opera in*

*America*, 1907, *Catalogue of Dramatic Music in the Library of Congress*, 1908, *Report on the Star Spangled Banner, America, Hail Columbia, Yankee Doodle*, 1909, *Catalogue of full Scores of Orchestral Music in the Library of Congress*, 1912; nearing completion (1913) is a very valuable *Catalogue of 17th and 18th Century Opera Librettos in the Library of Congress*; in addition to these books Mr. Sonneck has contributed about 100 important articles and essays on historical subjects to American and European musical magazines; published two volumes of verse, *Seufzer*, 1895, *Eine Totenmesse*, 1898.

**Spence, William Ramsay**, *orgt., compr.* b. Montreal, Feb. 27, 1859. Father a stained glass artist, mother musical; educated at St. John's Sch.; boy chorister in St. John's Ch.; studied music and became orgt. at St. John's, in 1878, holding position for 18 years, except a short time when he was at Trinity Ch.; 1896 orgt. at Brighton, Mass., a suburb of Boston; 1901 returned to Montreal, orgt. Ch. of the Advent; compositions number about 150, songs, part-songs, anthems, pieces for piano, cello, violin, and organ, and a cantata, *The Story of Bethlehem*.

**Spencer, Allen**, *pst.* b. Fair Haven, Vt., Oct. 30, 1870. Father was a great lover of music; educated in local schools; pupil of Edgar H. Sherwood at Rochester, N. Y., 1888-89; with Wm. H. Sherwood 1889-92; studied counterpoint and composition with P. C. Lutkin at Chicago, 1891-94; began recital work in 1891; teacher in American Cons., Chicago, since 1892; many concert engagements in the middle West; and a number of appearances with prominent orchestras, bringing out many novelties; has composed in many different forms but published very little; author of 40 *Lessons to a Teacher of Beginners*.

**Spinelli, Nicola**, *compr.* b. Turin, July 29, 1865; d. Rome, Oct. 18, 1909. Studied at the Naples Cons. with Serrao and Palumbo; came before the public with opera *I quanti gialli*, and *A basso porto*, 1894, which

was warmly received by the Italian public, and also in Rome.

**Spross, Charles Gilbert, compr. b.** Poughkeepsie, N. Y., Jan., 1874. Father and mother good singers; educated in public schools of Poughkeepsie; studied music with local teachers, and later, piano, with Xaver Scharwenka, composition with Emil Gramm and Carl V. Lachmund, in N. Y.; appeared in public as pst. at an early age; orgt. in Poughkeepsie, Paterson, N. J., Rutgers Presb. Ch., New York, now at Paterson; accompanist for noted artists, Schumann-Heink, Melba, Mary Garden, Nordica, etc.; compositions include a sacred cantata, *The Word of God*, anthems, part-songs, and over 50 songs, *Will-o-the-wisp*, *The Wind*, *Ishtar*, *Jean*, *Yesterday and To-day*.

**Spry, Walter, pst. b.** Chicago, Feb. 27, 1868. Mother was musical; educated in Chicago schools; teachers were August Hyllested, 1886-88, Clarence Eddy, 1888-89, Theodore Leschetizky, 1889-90, Ernst Rudorff, 1890-93, Samuel Rousseau, 1895-96; began professional career in Chicago in 1893; asst. to Wm. H. Sherwood, 1903-05; now dir. Walter Spry Piano Sch., Chicago; has written compositions in various forms, piano pieces, songs, and for orchestra; *Essays for the Classroom*, a pedagogic work is nearly ready for publisher (1914).

**Stair, Patty, compr., orgt. b.** Cleveland, O., Nov. 12, 1869. Family artistic, musical, and literary for many generations; educated in public and private schools of Cleveland; studied music at Cleveland Cons., with Franklin Bassett, 1882-92; began teaching, church organ work, and composition at 14; filled various appointments as orgt. in Cleveland; 1912 East End Bapt. Ch.; teacher in Cleveland Cons. since 1889; compositions include anthems, part-songs, songs, pieces for violin, piano and organ, small numbers for orchestra, one light opera; some of her well known pieces are *Minuet* (women's voices), *Little Dutch Lullaby* (women's voices), *These are they* (anthem).

**Stokowski, Leopold, cond. b.** London, Apr. 18, 1882. Father was a Polish exile, his mother an Irish woman; studied piano and violin as a child, and later learned several orchestral instruments; studied organ and filled position as orgt. at St. James, Piccadilly, London; his talent for composition was developed under the instruction of Parry and Stanford, and at 14 he won a prize for a choral work to be performed at St. Paul's, London; came to U. S. in 1905 as orgt. at St. Bartholomew's Ch., New York; after several years of service he resigned and went abroad, doing guest conducting at London and Paris; engaged as cond. Cincinnati Symph. Orch., 1909-12; 1912 resigned and soon afterward accepted post as cond. Philadelphia Orch.; 1911 married Olga Samaroff, pst.

**Stransky, Josef, cond. b.** Bohemia, 1872. Father a professional musician; studied at Leipzig under Jadassohn, at Vienna under Fuchs and Bruckner; cond. at Prague for 5 years, at Hamburg Op., 7 years, and of Blüthner Orch. and Gura Op., Berlin; accepted conductorship of New York Philh. 1911-12, contract renewed for three years at the end of first season.

**Straube, Karl, orgt. b.** Berlin, Jan. 6, 1873. Pupil of H. Reimann (organ), Rüfer, and Alb. Becker; has been known as a virtuoso organist since 1894, making a specialty of historical programs; 1897 orgt. at Wesel; 1902 at St. Thomas Ch., Leipzig; 1903 dir. Bachverein; 1907 teacher of organ playing at the Cons.; 1908 made professor; edited Liszt's organ works, and other valuable collections of organ music a new edition of Bach's organ works is being issued under his supervision; in his concert work he has brought out many of Max Reger's compositions.

**Straus, Oskar, compr., cond. b.** Vienna, Apr. 6, 1870. Studied composition with Grädener at Vienna, and with Bruch at Berlin; theatre cond. 1895-1900 at Brünn, Teplice, Mayence, and Berlin; in the latter city he won fine success as cond. at von Wolzogen's Über-



brettel Theatre, for which he wrote a number of light musical pieces; more serious in style are an overture *Der Traum ein Leben*, a *Serenade* for

string orchestra, a violin sonata, the comic operas, *Der schwarze Mann* and *Columbine*, and a number of operettas; has also written some piano pieces.

T

**Taffanel, Paul.** *condr., flutist.* b. Bordeaux, Sept. 16, 1844; d. 1908. Father, a music teacher and bandmaster in the French army, first instructor in flute, violin and piano playing; so rapid was his progress that at 10 he appeared with success in public as flute soloist; several years elapsed before he again played in concerts; he received much valuable help from Guercy, a celebrated virtuoso; in 1858 he came under the instruction of Dorus, and in 1860 followed him to the Paris Cons., winning a first prize in flute playing; in 1862 won a first prize in harmony, and one in 1865 in counterpoint and fugue; 1862-64 in orchestra of Opéra Comique, then in the Grand Opéra orch., 1871 solo flutist; 1890 third condr., and in 1893 first condr., 1892-1901 condr. Soc. des Concerts; 1893 prof. of flute at the Cons. and in charge of the orchestral class; 1872 founded Soc. Classique, consisting of a quintet of strings and one of wind instruments, for performance of chamber music combinations.

**Taylor, Franklin.** *psst., teacher.* b. Birmingham, Eng., Feb. 5, 1843. Taught by his mother, beginning lessons at 4; studied organ, with Bedmore, orgt. Litchfield Cath., substituting for his teacher at 12 years; went to Leipzig, in 1859, studied with Plaidy, Moscheles, Richter, and Hauptmann; fellow pupils were Sullivan, Grieg, Bache, Carl Rosa, etc.; studied with Clara Schumann; located in London, 1863, teacher Nat. Train. Sch. for Music, 1876; Roy. Coll. Mus. 1882; author of *Primer of Pfte.-playing*, *Pfte.-Tutor for Beginners*, *Technique and Expression in Pfte.-playing*, compiler of an extensive set of studies for pfte.; contributor to Grove's Dictionary.

**Teichmüller, Robert.** *teacher.* b. Brunswick, May 4, 1863. Received his first musical instruction from his

father, a pupil of Plaidy; studied 3 years at Leipzig Cons., but was forced to give up career as a virtuoso on account of a nervous affection of the arm; devoted himself to teaching, in which he has been very successful; 1897 teacher in Leipzig Cons., 1908 made head of the piano dept. in Cons.; publications are mainly in the line of revisions of standard works in the teaching and concert répertoires.

**Teyte (Tate), Maggie.** *sopr.* b. 1889, Scotch-Irish descent; studied with Jean de Reszké for five years; made début at Monte Carlo, in 1906; appeared in Paris as *Mélisande* in Debussy's opera; with Chicago-Philadelphia Opera Co., 1911-1913; although she is small in point of physique her voice has surprising warmth and carrying power; has had fine success as a concert artist in U. S.

**Toscanini, Arturo.** *condr.* b. Milan, Italy. Pupil of the Cons. in that city; associated at La Scala, Milan, with Gatti-Cassaza, and accompanied the latter to New York, in 1908; condr. Metropol. Op. House, since 1908; by many esteemed the best opera condr. of his time.

**Torrington, Frederic Herbert.** *orgt., teacher.* b. Dudley, Eng., Oct. 20, 1837. Father was a physician; early showed musical inclinations, and commenced violin study at 7; began piano study a year later; 1852 articulated pupil of Jas. Fitzgerald, organ, pfte., and choirtraining; 1858 orgt. at Bewdley, also playing vln. in orchestras; 1859 located at Toronto, Can., as orgt. and choirmaster; remaining there 12 years; orgt. at King's Chapel, Boston, 1871-73, and a teacher at the N. E. Cons.; 1873 returned to Toronto, as orgt. Metropolitan Methodist Ch., until 1907; condr. Toronto Philh. Soc. for 20 years; founded Toronto Coll. Mus., 1888; composed church music and songs.

## V

**Vannuccini, Luigi**, *teacher*. b. Fojano, Dec. 4, 1828; d. Montecatini, Aug., 1912; taught by his father, a theatre director; studied at Florence Cons., receiving diploma as violinist; gave up that instrument and turned to the piano, meanwhile serving as a

violinist in a theatre orchestra; 1848 cond. at Florence, later in other Italian cities in same capacity; finally took up the work of training singers with much success; composed masses, songs, and vocal studies.

## W

**Wallace, William**, *compr.* b. Greenock, Scotland, 1860. Father a distinguished surgeon; W. studied medicine at Glasgow Univ. and at Vienna; in 1888 went to London intending to make music his profession; studied for a short time at the Roy. Acad. Mus., being prevented from completing his course there; compositions, mostly in large forms, and modern in style, include 2 symphonies, 6 symphonic poems, 4 suites, chamber music, vocal scenas, a cantata, song cycles, and songs; editor for a time of *New Quarterly Musical Review*; author of *The Threshold of Music*, an inquiry into the development of the musical sense.

**Ware, Harriet**, *compr., pst.* b. Wau-pun, Wis.; moved to Minnesota as a child; family musical and literary; received general education in an academy near St. Paul, from which she also graduated in piano; studied in New York with Dr. Wm. Mason; later in Paris with Stojowski, singing with Juliana and other noted teachers; went to Berlin, studied piano with Mme. Grünwald, composition with Hugo Kaun; began professional activity in New York City as a teacher of piano and singing; from 1906-12 gave her time to teaching, composition, and concert playing; gave up teaching in 1912; published first compositions in 1906, compositions include a successful cantata *Sir Oluf*, and many songs (*Boat Song*, *Hindu Slumber Song*, *Sunlight Waltz Song*).

**Warnke, Heinrich**, *'cellist*. b. Wesseburen, Germany, Aug. 30, 1871. Father a violinist, brothers all musi-

cians; began to study piano at 6, 'cello at 10; when he was 12 he entered Hamburg Cons., studied with Gowa, and made his first public appearances in that city; from there he went to Leipzig and studied with Julius Klengel; début at Gewandhaus; has been with orchestras in Baden-Baden, Frankfort-on-the-Main, Kaim Orch. at Munich; 1905 came to Boston Symph. Orch. as first 'cellist; 1905-07, 'cellist in Boston Symph. Quartet.

**Weidig, Adolf**, *compr., teacher*. b. Hamburg, Germany, Nov. 28, 1867. Father a member of Hamburg Th. Orch.; educated in Hamburg schools; studied music in Hamburg Cons., under H. Riemann, Von Bernuth, and Bargheer; won Mozart Prize at Frankfort, 1888, for string quartet and songs; studied at Munich with Rheinberger and Abel; offered post of asst. cond. at the Royal Op., Munich, but came to the U. S., joining Theodore Thomas Orch. as vlt.; member of the Spiering String Qt.; 1893 teacher of theory of music and violin at American Cons., Chicago, later associate dir.; has taught many students, among them Grant-Schaefer, Mokrejs, Mrs. Gaynor, Clarence Dickinson; compositions include orchestral works, *Overture to Sappho*, *Semiramis*, etc., chamber music, pieces for the piano, violin, 'cello, songs, choruses.

**Whelpley, Benjamin Lincoln**, *orgt., compr.* b. Eastport, Me., Oct. 23, 1864. Educated at Boynton high school; studied music in Boston, with A. D. Turner, G. W. Sumner, B. J.



Lang, and others, beginning in 1879; with Delaborde, in Paris, 1890; began professional career in Boston, filling various positions as orgt.; at present (1914), orgt. Arlington St. Ch.; compositions include songs, pieces for piano, organ, violin, and cello.

**White, Carolina (Carolyn), sopr.** b. Dorchester, Mass., Dec. 23, 1883. Studied singing with Weldon Hunt, of Boston; began concert work in Boston, 1906; went to Italy in 1907, studied with Sebastiani, at Naples, and made début at the San Carlo, Dec. 5, 1908, as *Guirune* in *Götterdämmerung*, afterwards appearing in modern Italian works; after a stay in Boston she returned to Italy for répertoire study, singing in *Tosca*, *Madam Butterfly*, *La Gioconda*, and other operas; 1910 joined Chicago Op. Co., created part of *Minnie* in Puccini's *Girl of the Golden West*; 1910 married Paul Longone, asst. dir. San Carlo Op., Naples.

**White, Charles A., compr.** of a number of popular songs (*Marguerite*, *When the Leaves Begin to Turn*); founder of a music publishing firm in Boston, in 1869, under the name, White, Smith and Perry; later Mr. Perry withdrew, and the firm became White, Smith & Co.; in 1890 the name was changed to White-Smith Publishing Co., and the business was incorporated under the same name in 1897. Mr. White died in Jan., 1892, and was succeeded by his son, the present head, D. L. White; the attitude of the firm toward American music has always been encouraging, and they now control the work of several prominent composers, notably C. W. Cadman.

**Williams, Frederick Arthur, compr.** b. Oberlin, O., March 3, 1869. Mother a choir singer; educated in public schools of Cleveland and under a tutor at home; musical education, piano, violin, and trombone, rather desultory, owing to removal from Cleveland to a small village in Michigan; returned to Cleveland, studied piano and organ with James H. Rogers, later piano and composition with Wilson G. Smith, organ

with C. E. Clemens; 1899 with Wm. H. Sherwood; commenced professional work in Cleveland, where he still lives, giving his time to teaching and composition; has published *Wrist and Forearm Studies*, *Octave and Chord Studies*, and many piano pieces especially designed for use in teaching (*Processional March*, *Butterflies*, *Zephyr Waltz*, *At Evening*).

**Williams, H. Evan, tenor.** b. Mineral Ridge, O., Sept., 1867. Family Welsh, both father and mother were fine amateur singers; studied 4 years with Louise von Freihitzsch, 3 with James Sauvage, and 3 with J. D. Mehan; made début at Worcester, Mass., Festival, 1896, and has since gained a commanding position in concert and oratorio work throughout the U. S.; his voice has a fine robust quality and extremely high range; lives at Akron, O.

**Witherspoon, Herbert, basso.** b. Buffalo, N. Y., July 21, 1873; grad. Yale, 1895; studied music while at Yale, and in New York, London, and Paris; sang in oratorio and church choir, 1896-98; in English grand opera, under H. W. Savage, 1898-1900; successful as concert and oratorio singer; 1908 engaged as basso with Metropol. Op. Co., New York; lives in New York.

**Wood, David Duffie, orgt., compr.** b. Pittsburg, 1838. d. Philadelphia, March 27, 1911. Blind by accident at 3 years of age; learned to play flute as a boy; pupil at Penna. Inst. for Instr. Blind, Philadelphia; studied organ with Wilhelm Schnabel, 1851-52; 1858 to time of death, instructor and head of mus. dept. at the Inst.; orgt. St. Stephen's P. E. Ch., Philadelphia, 1865; to time of death compositions mostly anthems and songs.

**Woollett, Henry Edouard Sanford, compr., author.** b. Havre, Aug. 13, 1864, of English parentage. Studied music with local teachers, and then went to Paris, where he was a pupil, in piano and harmony, of Pugno, and for a short time, in composition, of Massenet; returned



to Havre and gave himself up to diligent study of the masters; he is largely self-taught in composition; made himself the leading musician in Havre; two noted pupils are Caplet and Février; president Soc. de Ste. Cecile and Cercle de l'art moderne; founded Société d'enseignement musical, an elementary school of music, in which over 200 pupils

are given free instruction; compositions in nearly all forms, several large choral works, a large amount of chamber music, and piano pieces; a book of *Études* for piano, largely problems in rhythm and tonality; *Histoire de la musique*; *Traité de prosodie* for the use of composers.

## Y

**York, Francis L.,** *orgt., teacher.* b. Ontonagon, Mich., 1861. Graduated Univ. Mich., 1882, M. A., 1883; studied with Guilmant, in Paris, 1882 and 1898; dir. Detroit Cons. Mus., position he still fills; orgt.

Central M. E. Ch., Detroit; city musical historian, 1901; author *Harmony Simplified* and *Counterpoint Simplified*; furnished report on American conservatories to French government.

## Z

**Zach, Max Wilhelm,** *condr.* b. Lemberg, Austria, Aug. 31, 1864. Parents cultivated musical amateurs; educated in grammar and Latin schools, Lemberg and Vienna; studied music at Vienna Cons. 1880-86, violin; with Grün, harmony, counterpoint, and composition under Grädener, Fuchs, and Kren; 1886 member of Boston Symph. Orch., as solo viola player; cond. of Pop. Concerts; 1907 cond. St. Louis Symph. Orch., which position he still fills (1914); has written some light piano music, songs, and pieces for children.

Auer, in 1901, and remained with him for a period of 6 years, interrupted by a serious illness; won Russian Govt. gold medal and a special prize of \$900 for two years; made first real public appearance in Berlin, Nov., 1907, with Philh. Orch.; from Berlin he went to London and won immediate success; since then he has played in the leading music centres of Europe; in U. S. season of 1911-12; has composed a *Suite internationale* for vln. and orch. a *Suite* for vln. and pfte., and some songs.

**Zandonai, Riccardo,** *compr.* b. Sacco, Italy, 1883. Studied music under Gianferrai, dir. of Trento Cons.; 1889 at the Rossini Cons., Pesaro, under Mascagni; 1902 won prize in composition; 1908 produced first opera at Turin, *Cricket on the Hearth*; other works are *Conchita*, produced at Milan, 1911, and given in Boston, season of 1913-14; *Melenis*, Milan, 1912; *Ave Maria*, for women's voices, strings and harp, *O Padre nostro*, for chorus, orch., and org., and a *Medieval Serenade* for solo 'cello, 2 horns, harp and strings.

**Zimbalist, Efrem.,** *vl.* b. Rostov, Russia, 1889. Father cond. of an orchestra; began to play the violin at an early age, received regular instruction at 7, played Spohr concerto in public at 9; began to study in St. Petersburg with Leopold

**Ziehn, Bernhard,** *theorist.* b. Erfurt, Thuringia, Jan. 20, 1845, d. Chicago, Sept. 8, 1912; education in local schools, where he also had instruction in music; made thorough study of the works of the masters, upon which he based his future teaching; began professional work at Mühlhausen, in Thuringia; came to Chicago, 1868, and taught pfte. and theory; among his pupils are a number of prominent American musicians; Mme. Zeisler, John A. Carpenter, Arthur Dunham, Glenn Dillard Gunn, Wilhelm Middle-schulte, etc.; author of *System der Übungen für Klavierspieler*, *Harmonie-und Modulationslehre*, *Manual of Harmony*, 5 and 6 Part Harmonies and How to Use Them, *Canonical Studies*; contributed to *Allgemeine Musikzeitung* and *Die Musik*.





